



WESTMINSTER
CHOIR COLLEGE

The Cloud-Capp'd Towers

POETRY
and
CHORAL
ARTISTRY

Westminster Choir

Joe Miller, *conductor*



2011 FLORIDA TOUR

WESTMINSTER
COLLEGE OF THE ARTS



RIDER
UNIVERSITY



Orchestral Performances

WESTMINSTER CHOIR • WESTMINSTER SYMPHONIC CHOIR

2011–2012

Cathedral Classics
Westminster Symphonic Choir
Amanda Quist, *conductor*
February 19, 2011
Princeton University Chapel

ORFF: Carmina Burana
Westminster Symphonic Choir
Westminster Festival Orchestra
Joe Miller, *conductor*
April 9, 2011
Princeton

Concert Under the Stars
New York Philharmonic
with Andrea Bocelli, Tony Bennett,
Celine Dion, Placido Domingo
September 14, 2011
Central Park

GLASS: Koyaanisqatsi
New York Philharmonic
Alan Gilbert, *conductor*
October 26 and 27, 2011
Lincoln Center

BEETHOVEN: Mass in C
Vienna Symphony
Fabio Luisi, *conductor*
November 14, 2011
Lincoln Center

HANDEL: Messiah
New York Philharmonic
Peter Schreier, *conductor*
December 13-17, 2011
Lincoln Center

MAHLER: Symphony No. 2
Berlin Philharmonic
Simon Rattle, *conductor*
February 25, 2012
Carnegie Hall

VARÈSE: Nocturnal
New Jersey Symphony Orchestra
Jacques Lacombe, *conductor*
May 9, 2012
Carnegie Hall

Westminster Choir

Joe Miller, *conductor*

The Cloud-Capp'd Towers

POETRY AND CHORAL ARTISTRY

Program and Notes



Ralph Vaughan Williams wrote, “The art of music above all other arts is the expression of the soul of a nation...a community of people...are spiritually bound together by language, environment, history and common ideals and, above all, a continuity with the past.” The musical language of the United States is a continually evolving representation of our journey to connect with each other. As our world increasingly becomes a global community, we are fortunate to have the texts of great poets to illuminate both our community and our diversity. It is the language of music that reminds us of our humanity and that beauty plays an important role in the quality of our lives.

Joe Miller

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

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

I

“Data est mihi omnis potestas” from *The Strathclyde Motets*

James MacMillan (b. 1959)

My approach to text is very instinctive and comes from the kind of person I am. I never set these texts simply as a musical exercise, I am inspired or pushed to write the music in the first place by the text and its theology and its background, so it’s absolutely rooted in the tradition—an inspiration that comes from the tradition and from the scripture and a desire to interpret it.

↪ *James MacMillan*

Data est mihi omnis potestas
in caelo et in terra.
Euntes, docete omnes gentes,
baptizantes eos in nomine Patris,
et Filii et Spiritus Sancti.
Alleluia

And Jesus came and spoke to them, saying,
“All power is given unto me
in heaven and in earth.
Go and make disciples of all nations,
baptizing them in the name of the Father,
and of the Son, and of the Holy Spirit.”
Alleluia

↪ *Matthew 28: 18–19*

“The Spheres” from *Sunrise Mass*

Ola Gjeilo (b. 1978)

Sometimes the simplest texts are the most powerful. This engaging piece is in part a simple musical idea that provokes a timeless quality. Ola says: “In ‘The Spheres,’ I used a kind of overlapping fade-in/fade-out effect, to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away.”

Kyrie eleison
Christe eleison
Kyrie eleison

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

Lobet den Herrn, alle Heiden, BWV 230

Johann Sebastian Bach (1685–1750)

Cameron Wentz, *cello*
Cara Peterson, *bass*
Derrick Goff, *continuo*

“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.” With this statement, Bach defined the musical goals to which he would devote his life. In his quest to create musical perfection for both God and man, Bach wrote several hundred pieces of vocal music including the motet *Lobet den Herrn, alle Heiden*. The piece can be divided into three sections. The first section is a joyful double fugue wherein all four voice parts use the same musical material independently of each other. In contrast, the middle section is characterized by more hymn-like text declamation. Bach concludes the motet with a jubilant and dance-like Alleluia.

↪ *Michael Fuchs*

Lobet den Herrn, alle Heiden
und preiset ihn alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluia

Praise, the Lord, all ye nations:
praise Him, all ye people!
For God, so gracious and righteous,
watches over us for evermore.
Alleluia

II Rückert Lieder

Nachtwache II, Op. 104, No. 2

Nachtwache I, Op. 104, No. 1

Johannes Brahms (1833–1897)

Rückert's "Nachtwache" poems are part of a vast collection of c. 300 verses entitled "Wanderrung," in this case perhaps best translated as "Travels." The first section, from which the present poems are taken, is "Italian Poems," which were inspired by and written during Rückert's trip to Italy in late 1817 and early 1818. The remaining poems are organized into "regions," from the Middle East to China and finally India—places that Rückert (1788–1866) had visited only through literature. The contents of the "fifth region" are in fact translations of Chinese poetry.

The "Nachtwache" poems appear to reflect no specific experience of the Italian journey. Rather, they contemplate thoughts of love, present and lost, that enter the poet's mind in the darkness and loneliness of the night. Brahms set the first and last of Rückert's five "Nachtwache" verses, each of which can stand independently.

↪ *Gordon Paine*

NACHTWACHE II, OP. 104, NO. 2

"Ruh'n sie?" rufet das Horn
des Wächters drüben aus Westen,
und aus Osten das Horn
rufet entgegen: Sie ruhn!
Hörst du, zagendes Herz,
die flüsternden Stimmen der Engel?
Lösche die Lampe getrost,
hülle in Frieden dich ein.

"Do they rest?" calls the horn
of the watchman from the West;
and from the East the horn
answers back, "they rest!"
Do you hear, timorous heart,
the whispering voices of angels?
May you extinguish your lamp in consolation
and wrap yourself in peace.

↪ *Friedrich Rückert*

NACHTWACHE I, OP. 104, NO. 1

Leise Töne der Brust,
geweckt vom Odem der Liebe,
hauchet zitternd hinaus,
ob sich euch öffnen' ein Ohr,
öffn' ein liebendes Herz,
und wenn sich keines euch öffnet,
trag' ein Nachtwind euch seufzend
in meines zurück.

Soft music of the heart,
awakened by the breath of love,
whisper tremulously
if an ear opens to you,
or a loving heart.
And if none should open,
let a night wind bear you sighing
back into mine.

↪ *Friedrich Rückert*

Ich bin der Welt abhanden gekommen

Gustav Mahler (1860–1911)
arr. Clytus Gottwald (b. 1925)

Alexandra Batsios, *soprano*
Justine Claire Aronson, *soprano*

Mahler said, "It is a funny thing, but when I am making music, all the answers I seek for in life seem to be there, in the music. Or rather, I should say, when I am making music there are no questions and no need for answers."

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben,
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben.
Es ist mir auch garnichts daran gelegen,
ob sie mich für gestorben hält,
ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet,
Ich leb' allein in meinem Himmel,
in meinem Lieben,
in meinem Lied.

I am lost to the world,
where once I wasted so much time,
so long has it not heard from me,
it may even think me dead.
It is nothing to me
if it thinks me dead;
I cannot deny it,
for I am truly dead to the world.
I am dead to the turmoil of the world
and rest in a quiet place,
I live alone in my heaven,
In my love,
In my song.

↪ *Friedrich Rückert*

III

To a Locomotive in Winter

Jaakko Mäntyjärvi (b. 1963)

In this poem, an early example of machine romanticism, Walt Whitman conjures up a realistic yet idealized image of a technological advancement that within his lifetime had transformed the continent of North America. His effusive outpouring, piling epithet upon epithet, readily prompts an auditory experience of the regular rhythm of a steam engine in motion. This rhythm I sought to reproduce in the music without resorting (at least not too obviously) to naive imitations of puffing smoke or train whistles. More importantly, the overall impression in my mind of the shape of the poem and of the piece was not that the train starts and accelerates, but rather that the train is already in motion and, if anything, is slowing down—or perhaps this is to be understood as the Doppler shift in the sound of a moving object passing by.

As is often the case, the time and place in which the text was written prompted an association with music from a similar source: the piece carries a bitonal flavor identifiably reminiscent of the choral works of Charles Ives.

↪ *Jaakko Mäntyjärvi*

Thee for my recitative!
Thee in the driving storm, even as now—the snow—the winter-day declining;
Thee in thy panoply, thy measured dual throbbing, and thy beat convulsive;
Thy black cylindrical body, golden brass, and silvery steel;
Thy ponderous side-bars, parallel and connecting rods, gyrating, shuttling at thy sides;
Thy metrical, now swelling pant and roar—now tapering in the distance;
Thy great protruding head-light fix'd in front;
Thy long, pale, floating vapor-pennants, tinged with delicate purple;
The dense and murky clouds out-belching from thy smoke-stack;
Thy knitted frame—thy springs and valves—the tremulous twinkle of thy wheels;
Thy train of cars behind, obedient, merrily-following,
Through gale or calm, now swift, now slack, yet steadily careering;
Type of the modern! emblem of motion and power! pulse of the continent!
For once, come serve the Muse, and merge in verse, even as here I see thee,
With storm, and buffeting gusts of wind, and falling snow;
By day, thy warning, ringing bell to sound its notes;
By night, thy silent signal lamps to swing.
Fierce-throated beauty!
Roll through my chant, with all thy lawless music! thy swinging lamps at night;
Thy piercing, madly-whistled laughter! thy echoes, rumbling like an earthquake, rousing all!
Law of thyself complete, thine own track firmly holding;
(No sweetness debonair of tearful harp or glib piano thine,)
Thy trills of shrieks by rocks and hills return'd,
Launch'd o'er the prairies wide—across the lakes,
To the free skies, unpent, and glad, and strong.

↪ *Walt Whitman*



Commissioned by Westminster Choir College for the Westminster Choir and its 2011 Florida concert tour.

INTERMISSION

IV

The Human Touch

Kieun Steve Kim (b. 1985)

Michael Fuchs, *conductor*

Clarisse Colao, *soprano*

“The Human Touch,” a heartfelt poem by Spencer Michael Free, embraces the power of human relationship. “Bread and wine” last momentarily, “but the touch of the hand and the sound of the voice sing on in the soul always.” This simple yet expressive setting desires to touch wounded hearts with long-lasting, soul-resonating sound.

↪ *Kieun Steve Kim*

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

↪ *Spencer Michael Free*

V

Three Shakespeare Songs

Full Fathom Five

The Cloud-Capp’d Towers

Over Hill, Over Dale

Ralph Vaughan Williams (1872–1958)

William Shakespeare’s legacy is a body of work that will never again be equaled in Western civilization. His words have endured for 400 years, and still reach across the centuries as powerfully as ever.

The *Three Shakespeare Songs* (1951) are Vaughan Williams’ fifteenth work for unaccompanied chorus, beginning in 1891 with the *Three Elizabethan Songs* (Herbert) and include madrigals, part songs, sacred anthems and motets, and his most extended work in this medium, the great Mass in G Minor. These settings represent a supreme achievement in the repertory of twentieth-century unaccompanied choral composition...and reveal a composer at the height of his technical and expressive powers.

↪ *David Conte*

FULL FATHOM FIVE

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange,
Sea-nymphs hourly ring his knell:
Hark! Now I hear them—Ding-dong bell.

↪ *The Tempest*, Act I, Scene 2

THE CLOUD-CAPP’D TOWERS

The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
leave not a rack behind:
We are such stuff as dreams are made on,
And our little life is rounded with a sleep.

↪ *The Tempest*, Act IV, Scene 1

OVER HILL, OVER DALE

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moonè’s sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here,
And hang a pearl in every cowslip’s ear.

↪ *A Midsummer Night’s Dream*,
Act II, Scene 1

VI

Strekotunya-beloboka **(Magpie Chatter)** **from *A Pushkin Wreath***

Georgy Sviridov (1915–1998)

Justine Claire Aronson, Lisa Diver,
Audrey Kline and Shari Perman,
soprano

Stephanie Council and
Meredyth Morrison, *alto*

Sviridov's concerto for choir entitled *A Pushkin Wreath* was composed in 1978. Like many of Sviridov's cantatas and solo song cycles, it consists of short, self-contained movements. *A Pushkin Wreath* is a musical "book of poems"—ten in all—by Aleksandr Pushkin (1799–1837). The poems selected by Sviridov form "a wreath made of Pushkin"—a eulogy to Russia's greatest poet.

↪ Peter Jermihov

Strekotúnya-belölbóka,
pöd kalítköyu möyéy
skáchet pióstraya söróka
i pröróchit mñe göstéy.
Kölkólchik nébiválïy
u meñiá zveñít v usháh,
luch zarí sverkáyet álïy,
serebrítsa snézhnïy prah.
Kölkólchiki zveñiát,
barabánchiki gremiát,
[A liudi-tö, liúdi,
oy, liúsheñki liulí!]
A liudi-tö, liúdi,
na tsígánöchku gliadiát.
A tsígánöchka-tö pliáshet,
v barabánchik grómö byot,
oy, shírínöchköy-tö máshet,
zaliváyetsa—pöyót:
Ya pevúñya, ya pevítsa,
vörözhít ya masterítsa.
Vezí, ñe zhaléy,
só mnoy yéhat veseléy!

A white-flanked magpie chatters
beneath my front gate,
jumping to and fro, the motley bird
foretells that I shall have guests.
An imaginary bell
rings in my ears,
the crimson ray of dawn glimmers,
and the silvery snow-dust glistens.
Sleigh-bells ring,
little drums beat,
[whilst the people,
my, oh, my,]
whilst the people
gaze at the gypsy girl.
The gypsy girl dances,
beating loudly on a drum,
ah, she waves her handkerchief,
laughs merrily and sings:
"I'm a songstress, I'm a singer,
and a first-rate enchantress.
Take me with you, don't regret it,
with me the trip will be more fun!"

↪ Aleksandr Pushkin

Esto Les Digo

Kinley Lange (b. 1950)

Esto les digo,
si dos de ustedes se ponen
en acuerdo aquí en la tierra
para pedir algo en oración,
mi padre que está en el cielo,
se lo dará.
Porque donde dos o tres
se reúnen en mi nombre,
allí estoy yo,
en medio de ellos.

This I say to you,
if two of you are put
in accord here in the earth
to ask anything in prayer,
my Father who is in heaven,
will give it to you.
Because where two or three
are gathered in my name,
there am I,
in the midst of them.

↪ Matthew 18: 19–20

Set Down Servant

arr. Robert Shaw (1916–1999)

Marcus Jordan, *baritone*
Kevin Bertin, *bass*

Set down servant! I cain' set down.
Set down servant! I cain' set down.
Set down servant! I cain' set down.
My soul's so happy dat I cain' set down!

My Lawd, you know dat you promise' me,
Promise' me a long white robe an' a pair of shoes.
Go yonder angel, fetch me a pair of shoes,
Place dem on a my servant's feet.
Now servant you set down.

My Lawd, you know dat you promise' me,
Promise' me a long white robe an' a golden waist-band.
Go yonder angel, fetch me golden waistband,
Place it roun' a my servant's waist.
Now servant you set down.

But Lawd, I cain' set down.
Yeah, Lawd, but I cain' set down.
Oh, Lawd, I cain' set down!
My soul is so happy dat I cain' set down!



About the Artists



Westminster Choir

Setting the standard for choral excellence for 90 years, the Westminster Choir is composed of students at Rider University's Westminster Choir College who are selected by audition. 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 2010–2011 season includes a concert tour of Florida, performances at its home in Princeton, a broadcast of Westminster's *An Evening of Readings and Carols* holiday concert and its annual residency at the Spoleto Festival USA.

Its second recording with Maestro Miller, *Noël*, was released in September. A collection of French Christmas music and sacred works, the recording also features Westminster alumna Jennifer Larmore, the most recorded mezzo-soprano of our era, and organist Ken Cowan, a member of Westminster's faculty. The recording was also 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 and 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 2010–2011 performances include Brahms' *Ein deutsches Requiem* with the Dresden Staatskapelle and Beethoven's Symphony No. 9 with the New Jersey Symphony Orchestra and with the KBS Symphony Orchestra, which was recorded at the United Nations for broadcast in Korea.

Joe Miller

Conductor

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 in Princeton, N.J., he also oversees an extensive choral program that includes eight ensembles.

His 2010–2011 season with the Westminster Choir includes the release of their second recording, *Noël*, with mezzo-soprano Jennifer Larmore, a concert tour of Florida, performances in New Jersey and Pennsylvania, broadcast of the annual "An Evening of Readings and Carols" holiday concert and their annual residency at the Spoleto Festival USA. His season with the Westminster Symphonic Choir includes a performance of Orff's *Carmina Burana* in Princeton, N.J. Additionally, he and the Symphonic Choir collaborated with the New Jersey Symphony in performances of Beethoven's Symphony No. 9 and Dresden Staatskapelle in performances of Brahms' *Ein deutsches Requiem* at Lincoln Center in New York and at the Kimmel Center in Philadelphia.

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. Recent works have included David Lang's *The Little Matchgirl Passion* and Robert White's *Lamentations*. He also leads the Westminster Choral Festival, which welcomes choral musicians from throughout the world and will focus on Maurice Duruflé's *Requiem* in 2011.

In demand as a clinician and guest conductor, his 2010–2011 season includes a conducting residency with the Berlin Radio Symphony Chorus and conducting the Virginia and Kentucky All-State Choruses. He also will appear as headliner for conferences presented by the Ohio Music Educators Association, the New Jersey American Choral Directors Association and the Michigan School Vocal Musicians Association. Recent seasons have included a conducting residency at the University of Arizona, a master class for undergraduate conducting students at the American Choral Directors Association (ACDA) Eastern Division conference and serving as headliner for the New Jersey and Kansas ACDA conferences.

Westminster Choir

Joe Miller, *conductor*

Michael Fuchs, *graduate assistant conductor*

SOPRANO

*Justine Claire Aronson, *Bloomfield, MI*
Alexandra Batsios, *Granite City, IL*
Lillian Bouchey, *Leewood, KS*
Clarisse Colao, *Chicago, IL*
Alexa Cottrell, *Briarcliff Manor, NY*
Lisa Diver, *Baltimore, MD*
Anna Friars, *West Deptford, NJ*
Hannah Guerra, *Germantown, MD*
Audrey Kline, *Royal Oak, MI*
Shari Perman, *Malibu, CA*

TENOR

Daniel Garrick, *Statesboro, GA*
Alex Glover, *St. Louis, MO*
*Derrick Goff, *Charlotte, NC*
Richard Hutton, *Dyer, IN*
Eric Johnson, *Kalamazoo, MI*
Brian Krajcik, *Toms River, NJ*
Brandon Motz, *Grand Junction, CO*
Kang-Noh Park, *Seoul, Korea*
Ricardo Valle, *Santa Ana, CA*
Joshua Wanger, *Newport News, VA*
Johnny Wilson, *Hackettstown, NJ*

*Section leader

Roster approved as of September 15, 2010

ALTO

Amanda L. Abdill, *South Orange, NJ*
Thomas C. Buckley, *Stratford, CT*
Danielle Callahan, *Chandler, AZ*
Stephanie Council, *Ponca City, OK*
Carolyn DalMonte, *Exton, PA*
Zerrin Martin, *Fenton, MI*
Meredyth Morrison, *Hershey, PA*
Rebekah Poklemba, *Monroeville, PA*
*Lindsay Pope, *Westwood, MA*
Nerissa Thompson, *Newport News, VA*

BASS

Kevin Bertin, *Brooklyn, NY*
Daniel Elder, *Athens, GA*
Lee Flatt, *Nashville, TN*
Michael Fuchs, *Watertown, SD*
Joshua Hemmings, *Amityville, NY*
*Christopher Jackson, *Stillwater, OK*
Marcus Jordan, *Grand Rapids, MI*
Chad Keilman, *Milan, MI*
Daehan Kim, *Seoul, Korea*
Steve Kim, *San Francisco, CA*
Zebulun McLellan, *Tinmouth, VT*
William Vallandigham, *Carthage, NY*

2011 FLORIDA TOUR

FRIDAY, JANUARY 7
7:30 P.M.

First Presbyterian Church
401 Southeast 15th Avenue
Fort Lauderdale
954-462-6200
www.firstpres.cc

SUNDAY, JANUARY 9
7:30 P.M.

First United Methodist Church
142 East Jackson Street
Orlando
407-849-6080
www.fumc-orl.org

MONDAY, JANUARY 10
Concert with the
Jacksonville Children's Chorus
7:30 P.M.

Times Union Center for
the Performing Arts
300 W. Water Street
Jacksonville
904-353-1636
www.jaxchildrenschorus.com

WEDNESDAY, JANUARY 12
7:30 P.M.

Headline concert at
Florida Music Educators Conference
Tampa Convention Center
Tampa, FL

THURSDAY, JANUARY 13
7 P.M.

First United Methodist Church
104 S. Pineapple Avenue
Sarasota
941-955-0935
www.firstsrq.com

FRIDAY, JANUARY 14
7 P.M.

Vanderbilt Presbyterian Church
1225 Piper Bouvelard
Naples
239-597-5410
www.vpcnaples.org

MONDAY, JANUARY 24
7:30 P.M.

Richardson Auditorium in
Alexander Hall
Princeton, N.J.
609-258-9220
www.princeton.edu/utickets

About Us

WESTMINSTER COLLEGE OF THE ARTS

Westminster Choir College
School of Fine and Performing Arts
Westminster Conservatory

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Princeton, NJ 08540
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www.rider.edu/westminster

[www.facebook.com/
westminsterchoircollege](http://www.facebook.com/westminsterchoircollege)

Robert L. Annis
Dean and Director

OFFICE OF PERFORMANCE MANAGEMENT

James Moore
Director

Carren Klenke
Assistant Director

Amy Pulchlopek
Production Coordinator

Contact: 609-921-7100 ext. 8111

OFFICE OF ADMISSION

Katherine Shields
Director

Contact: 800-962-4647

OFFICE OF EXTERNAL AFFAIRS

Anne M. Sears
Director

Contact: 609-921-7100 ext. 8307

OFFICE OF ALUMNI PROGRAMS

Natalie Pollard
Director

Contact: 609-896-5340

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 arts administration, music theater and fine arts with tracks in dance, music, theater and art. 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, New Jersey and in Yardley, Pennsylvania.

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.

Westminster Firsts

A CLASSICAL LEGACY



1920

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

1926

The Westminster Choir School was founded.

1928

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

1929

Westminster Choir College was established and moved to Ithaca College.

1932

Westminster Choir College moved to Princeton, N.J.

1934

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

1938

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

1939

Westminster Choir sang for the first time with the New York Philharmonic. Since then, it has set a record for the number of joint performances—more than 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.

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.

1966

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

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 Harsanyi. 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.

1977

Westminster Choir became the first chorus-in-residence at the Spoleto Festival U.S.A. in Charleston, S.C., at the invitation of Gian Carlo Menotti.

1978

Westminster Choir established its own recording label, copyrighted "Westminster Choir," and released its first recording: *Six Motets of Johann Sebastian Bach*, with guest conductor Wilhelm Ehmann.



1980

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

1982

Westminster Choir was part of the 10,000th performance of the New York Philharmonic, 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.

1992

Westminster Choir College merged with Rider University. • Westminster Symphonic Choir performed in “A Tribute to Riccardo Muti” with The Philadelphia Orchestra and Maestro Muti, a performance televised nationally on the Arts & Entertainment Cable Network.

1993

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 *Oltra 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 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 Chloë* (complete) for the first time with the New York Philharmonic, conducted by Lorin Maazel.

2006

Westminster Symphonic Choir participated in the New York Philharmonic’s first performance of Mozart’s *Mass in C, K. 317 “Coronation,”* conducted by Lorin Maazel. • Joe Miller appointed director of choral activities and conductor of the Westminster Choir and the Westminster Symphonic Choir

2007

Rider University established 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.

Learn from the *Masters:* SUMMER 2011

At Westminster Choir College's summer session, you'll receive world-class instruction from renowned conductors such as James Jordan and Joe Miller – right here on our campus in Princeton, N.J. Programs include our Westminster Conducting Institute and Beginning Choral Conducting.

REGISTER NOW to reserve your seat for Summer 2011 at Westminster.



James Jordan

Joe Miller

WESTMINSTER
CHOIR COLLEGE
 RIDER
UNIVERSITY

Web: www.rider.edu/woce

E-mail: woce@rider.edu

Phone: 609-924-7416

Programs for Adults

Choral Literature

June 20 – 24

Dennis Shrock

Westminster Conducting Institute

June 26 – July 2

James Jordan, *director*, w/ Charles Bruffy, Bruce Chamberlain, Sabine Horstman, Weston Noble, Marilyn Shenenberger, Dennis Shrock

Beginning Choral Conducting

June 27 – July 1

James Jordan and Amanda Quist

July 25 – 29

Paul D. Head

Westminster Choral Pedagogy Institute

July 5 – 9

James Jordan, *director*, w/ Nathan Brewer, Michael Kemp, Mark Moliterno, Amanda Quist, Marilyn Shenenberger, Nova Thomas

Westminster Chamber Choir

July 10 – 22

Joe Miller, *artistic director/conductor*, w/ Mito Andaya, Dirk Garner, Amanda Quist, Eugene Rogers, John Russell

Westminster Laban Seminar for Conductors

July 11 – 15

James Jordan, *director*, w/ Meade Andrews, Lisa Billingham, Marilyn Shenenberger, Giselle Wyers

Westminster Choral Festival Performing Maurice Duruflé's Requiem with Orchestra

July 17 – 22

Joe Miller, *artistic director/conductor*

The Choral Challenge: Practical Paths to Solving Problems

July 18 – 22

Michael Kemp

Conducting Artistry and Technique

July 25 – 29

Elizabeth Schauer

Programs for High School Students

Solo Vocal Artist

June 19 – July 2

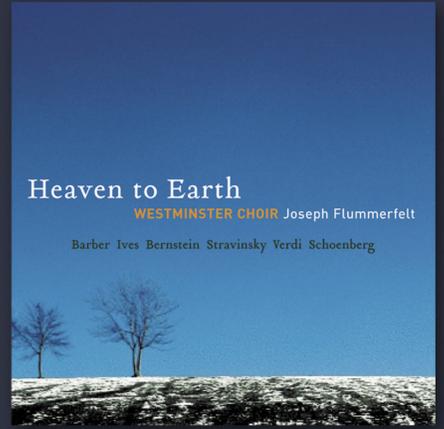
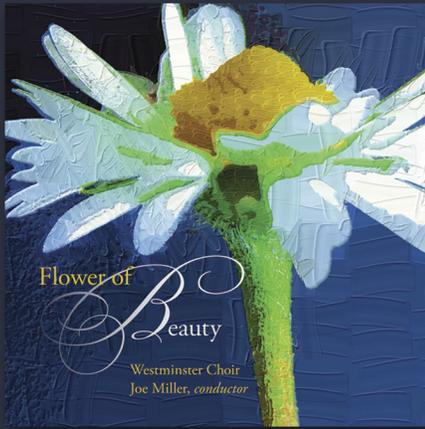
Charles Walker, *director*, w/ Lindsey Christiansen, Diane Gaary, Sharon Sweet, Elem Eley, Thomas Faracco

Vocal Institute

July 3 – 16

Amanda Quist, *director/conductor*

Visit www.rider.edu/woce for additional information about these and other programs



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

A Westminster Christmas II

Westminster Choir
Joe Miller, *conductor*
Westminster Concert Bell Choir
Kathleen Ebling-Thorne, *director*
Ken Cowan, *organ*
Holiday classics performed by some of Westminster's best

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

\$15

