

WESTMINSTER COLLEGE OF THE ARTS OF RIDER UNIVERSITY

# Westminster Choir College

PRESENTS

## Half Acre

Westminster Choir  
Joe Miller, *conductor*

*Guest Artists*  
JJ Penna, *piano*  
Elizabeth Thompson, *cello*



Saturday, November 3, 2018  
7 p.m.  
Tower Hill Church  
Red Bank, N.J.

Sunday, November 4, 2018  
3 p.m.  
Bristol Chapel  
Westminster Choir College  
Princeton, N. J.

# Conductor's Note

Love feels like home. Dan Messé, on his album *Rabbit Songs* (HEM), says:

I am holding half an acre  
Torn from the map of Michigan  
And folded in this scrap of paper  
Is a land I grew in

Think of every town you've lived in  
Every room you lay your head  
And what is it that you remember?

Do you carry every sadness with you  
Every hour your heart was broken  
Every night the fear and darkness  
Lay down with you.

...

But I am holding half an acre  
Torn from the map of Michigan  
I am carrying this scrap of paper

That can crack the darkest sky wide open  
Every burden taken from me  
Every night my heart unfolding  
My home

Having a scrap of paper in our pocket that represents our life and love is an image that speaks to the reality of being human. Our concept of home, like our concept of love, can be complicated, but it is essential to our being.

This program brings together many aspects of love through the eyes of great composers setting great texts. The texts are diverse and they speak to the realities of society. Claudio Monteverdi and Petrarch join forces to give us *Hor ch'el ciel e la terra* from the *Madrigals of Love and War*, Sven-David Sandström gives us a beautiful modern setting of Song of Songs and Ted Hearne combines wedding rights, text messages, and love letters to form a basis for his piece *Consent*. These texts along with several others highlight the diversity of emotion and loss of identity that we can find as we cross into the contrasting perceptions of love.

We are happy to share our symbolic “half acre” with you. We hope that this music is a place for everyone to come together to find peace and to celebrate the possibilities of love and human understanding. We are committed to expressing the soul and finding ways to elevate the human condition.

— Joe Miller

# Half Acre

*Please hold applause until the conclusion of each set*

## I.

Knowee  
Stephen Leek

Hor che'l chiel e la terra  
Claudio Monteverdi  
John Swedberg and Elizabeth Podsiadlo, *violins*  
Elizabeth Thompson, *cello*  
JJ Penna, *piano*

Let Him Kiss Me  
Sven-David Sandström

Consent  
Ted Hearne

Water Night  
Eric Whitacre

Shicksalslied, Op. 54  
JJ Penna, *piano*

## Intermission

## II. Music From Westminster

Little Lamb  
Joel Phillips

Lullaby  
Daniel Elder  
JJ Penna, *piano*

Peace Song  
Tim Brent

## III. Folk Songs and Spiritual

Half Acre  
Dan Messé  
arr. Greg Good

Look Up, Look Down  
arr. John Wykoff

Leave Me Here  
Messé  
arr. Good  
Christina Han, *piano*  
Maxwell Brey, *mandolin*  
Matthew Marinelli, *guitar*  
Elizabeth Thompson, *cello*

Shenandoah  
arr. James Erb

Elijah Rock  
arr. Moses Hogan

### 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.

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

# I.

**Knowee** The opening piece, *Knowee*, begins with a drone and several voices calling out in the distance. The sound is quite nasal and makes use of Australian aboriginal singing and sounds. The tempo begins to pick up as the “Knowee” call spreads throughout the other voice parts. Eventually, the voices come together on the same drone as the beginning.

Stephen Leek  
(b. 1959)

## *A Sun Spirit of The Great South Land*

Knowee moves across the sky  
With flaming torch held high  
Searching for the son she bore day on day  
To the distant horizon, to the distant seas  
journey far beyond the mountains far beyond seas  
where her son is waiting still.

— *Stephen Leek*

## **Hor che'l ciel e la terra, SV 147**

Claudio Monteverdi  
(1567 – 1643)

JJ Penna, *piano*  
Betsy Podsiadlo, *violins*  
John Swedberg, *violins*  
Elizabeth Thompson, *cello*

Without pause, we then begin *Hor che'l ciel* from Claudio Monteverdi's sixth book of madrigals. It starts hollow and daunting as the dead of night. Desire and urgency breakthrough as the text switches from a narrative function into the first person, describing the burning and weeping of the speaker. The second section begins with a war-like march as the speaker reaches a state of anger and grief. The contrast between this and the stile antico style of Palestrina is stark as the speaker says that they can only find peace by thinking of their beloved.

*Hor ch'el ciel e la terra e'l vento tace,  
E le fere e gli augelli il sonno affrena,  
Note il carro stellate in giro mena  
El nel suo letto il mar senz' onda giace,*

Now that the sky and earth and wind are silent,  
And the wild beasts and birds are restrained by sleep,  
And night steers its starry chariot around  
And the sea lies waveless in its bed,

*veglio, penso, ardo, piango —  
e chi mi sface  
Sempre m'è innanzi per mia dolce pena.  
Guerra è il mio stato, d'ira e di duol piena,  
E sol di lei pensando ho qualche pace.*

I wake, I think, I burn, I weep —  
and she who destroys me  
Is always before me, to my exquisite pain.  
My state is one of war, full of anger and grief,  
And only by thinking of her do I find any peace.

*Così sol d'una chiara fonte viva  
move il dolce e l'amaro ond' io mi pasco.  
Una man sola mi risana e punge.*

Thus from a single clear and living spring  
Emerge the sweet and bitter upon which I feed.  
One hand alone can restore and destroy me.

*E perche 'l mio martir non guinga a riva,  
Mille volte il di moro e mille nasco;  
Tanto dalla salute mia son lunge.*

And so that my misery might never end,  
I die and am reborn a thousand times:  
So far am I from my salvation.

— *Petrarch*

## Let Him Kiss Me

Sven-David Sandström  
(b. 1942)

*Let him kiss me* almost takes the form of a double choir between the treble and bass voices. In the journey of different kinds of love this is the pinnacle and ideal state. The tenor and bass voices approach the climax of the piece in a slow crescendo that dies away into an echo and an afterthought.

Let him kiss me with kisses of his mouth:  
For thy love is better than wine.  
Behold thou art fair;  
Thou hast doves' eyes.

— *Song of Songs 1: 2 and 15*

## Consent

Ted Hearne  
(b. 1982)

Ted Hearne's *Consent* presents the darker side of love. It consists of texts drawn from several sources including written love letters, the Catholic rite of marriage, the traditional Jewish marriage contract, and text messages by Trent Mays and Lucas Herrington, used as evidence in the Steubenville Rape Trial, 2013. These texts are mixed throughout the entire piece and often conflict directly with one another. The most jarring moment occurs when the whole choir joins together on the same text for the first time on 'Declare your consent.' The music subsequently unravels into conflict and confusion. The end features the tenor and bass voices repeating 'who gives this woman,' poignantly leaving the question unanswered.

i want you  
i want to

i want you  
i want to

i want you  
i want to

I do.

I was thinking penetrating thoughts about you  
It will be good, we can do it, and we need it.

It can be taken from me - even from the shirt on my back.

I was thinking penetrating thoughts about you  
It will be good, we can do it, and we need it  
I miss you too, in a heart-aching kind of way.

All of it shall be mortgageable and bound as security -  
It can be taken from me - even from the shirt on my back.

I do.  
I just took care of your daughter.

\* \* \*

Declare your consent  
The missing you hurts  
You'll be in it soon

What a way to feel  
Who gives this woman

\* \* \*

i want you  
i want to

All of it shall be mortgageable -  
I just took care of your daughter  
and bound as security -  
she said you could take a picture

i want you  
i want to  
I just took care of your daughter and made sure she was safe  
she was so in love with me that night  
I ask you to state your intentions

All of it shall be mortgageable and bound as security -  
it can be taken from me, even from the shirt on my back -  
during my lifetime and after this lifetime,  
this day and forever.

I just took care of your daughter and made sure she was safe  
she said you could take a picture  
she looks dead lmao

\* \* \*

I do.

I was thinking penetrating thoughts about you  
It will be good, we can do it, and we need it.  
I miss you too, in a heart-aching kind of way  
I'm really looking forward to adding to it

All of it can be mortgageable and bound as security -  
it can be taken from me - even from the shirt on my back -  
during my lifetime and after this lifetime  
this day and forever

How have you been holding out on me with that picture for so long?  
she said you could take a picture  
oh i am looking at all my pictures of you  
You don't even want to know what I'm imagining you doing right now  
she was so in love with me that night  
Declare your consent before God  
I just took care of your daughter when she was drunk

\* \* \*

This original amount, I accept upon myself and my heirs after me -  
It can be paid from the best part of my property and possessions  
that I own under all the heavens.  
All of it shall be mortgageable and bound as security -  
it can be taken from me - even from the shirt on my back -  
during my lifetime and after this lifetime -

from this day and forever.

even from the shirt on my back  
she said you could take a picture  
I refuse to get excited  
Will you accept children lovingly from God?  
Declare your consent before God and the church.

I felt knowing what was right  
she looks dead lmao  
i just took care of your daughter

but i also know we are equal to almost any...  
she said you could take a picture

Who gives this woman?

*text:*

*love letters I wrote in 2006*  
*love letters my father wrote in 1962*  
*The Catholic Rite of Marriage*  
*Traditional Jewish Ketubah (Wedding contract)*  
*text messages by Trent Mays and Lucas Herrington,*  
*used as evidence in the Steubenville Rape Trial, 2013*

**Water Night**  
Eric Whitacre  
(b. 1970)

*Waternight* breaks the tension of Consent that allows the listener to release their pent-up emotions. While still dark, it provides a sense of depth that is comforting. It resembles the healing process of allowing yourself to experience feelings.

Night with the eyes of a horse that trembles in the night,  
Night with eyes of water in the field asleep  
Is in your eyes, a horse that trembles is in  
Your eyes of secret water.

Eyes of shadow-water,  
Eyes of well-water,  
Eyes of dream-water.

Silence and solitude,  
Two little animals moon-led,  
Drink in your eyes,  
Drink in those waters.

If you open your eyes, night opens doors of musk,  
The secret kingdom of the water opens  
Flowing from the center of the night.

And if you close your eyes,  
A river, a silent and beautiful current, fills you from within,  
Flows forward, darkens you:

Night brings its wetness to beaches in your soul.

— *Adapted by Eric Whitacre from Octavio Paz's poem "Agua nocturna," translated by Muriel Rukeyser*

*Schicksalslied*, Op. 54

Johannes Brahms  
(1833 – 1897)

JJ Penna, *piano*

*Schicksalslied* concludes the first part with a lush solo piano which bookends the piece. Brahms creates an otherworldly atmosphere that supports the celestial beings bathed in light. While the choir ends in the tumult of mortality and the unknown darkness, Brahms ends the piece on a positive note as the piano transitions from c minor into c major.

*Ihr wandelt droben im Licht  
Auf weichem Boden selige Genien!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.  
Schicksallos, wie der Schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt,  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller  
Ewiger Klarheit*

*Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen  
Jahrlang in's Ungewisse hinab.*

-- Friedrich Hölderlin

Ye wander gladly in light  
Through goodly mansions, dwellers in Spiritland!  
Luminous heaven-breezes  
Touching you soft,  
Like as fingers when skillfully  
Wakening harp-strings.  
Fearlessly, like the slumbering  
Infant, abide the Beatified;  
Pure retained,  
Like unopened blossoms,  
Flowering ever,  
Joyful their soul  
And their heavenly vision  
Gifted with placid  
Never-ceasing clearness.

To us is allotted  
No restful haven to find;  
They falter, they perish,  
Poor suffering mortals  
Blindly as moment  
Follows to moment,  
Like water from mountain  
to mountain impelled,  
Destined to disappearance below.

## INTERMISSION

### II. Music From Westminster

#### Little Lamb

Joel Phillips  
(b. 1958)

Joel Phillips, Professor of Composition and Music Theory at Westminster Choir College, has taught at the school since 1985. His setting of William Blake's *Little Lamb* begins and ends in the purity of C major. Throughout the piece, he transitions through several key areas in his depiction of the musical majesty of Christ. The piece teaches us to remember our shared humility.

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly, bright;  
Gave thee such a tender voice,v  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?



Little Lamb, I'll tell thee,  
 Little Lamb, I'll tell thee:  
 He is callèd by thy name,  
 For He calls Himself a Lamb.  
 He is meek, and He is mild:  
 He became a little child.  
 I a child, and thou a lamb,  
 We are callèd by His name.  
 Little Lamb, God bless thee!  
 Little Lamb, God bless thee!

— *William Blake*

### Lullaby

Daniel Elder  
 (b. 1982)

Daniel Elder's *Lullaby* continues the tenderness established by Little Lamb. The opening treble melody gains additional warmth as the other voices join. Daniel Elder is an alumnus of Westminster Choir College, and in 2013 the Westminster Choir recorded *The Heart's Reflection: Music of Daniel Elder* that included the set of nocturnes this piece is taken from.

JJ Penna, *piano*

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

— *Daniel Elder*

### Peace Song (Beatitudes)

Tim Brent  
(b. 1975)

Djembe  
Triangle  
Finger Cymbals

*Peace Song* was composed by Tim Brent, visiting assistant professor of popular music studies at the Westminster College of the Arts at Rider University, for the Westminster Choir's 2017-2018 season. Brent sets verses from the well-known text from Matthew as an optimistic celebration of humanity. *Peace Song* is a lively conversation between three groups: the mixed choir, three percussion instruments, and a solo quintet standing apart from the ensemble and singing in Latin. Noticeably influenced by Jazz harmonies and rhythmic feel, Brent constructs a three-part piece with energetic, active outer sections (for "the peacemakers" and "the pure of heart") and a more subdued middle section (for "the merciful"). The festivity culminates at the very end with the assurance that our peacemaking, our mercy, and our purity ensures humankind's collective prosperity.

Blessed are the peacemakers  
for they shall be called the Children of God.  
*Beati pacifici quoniam filii Dei vocabuntur.*

Blessed are the merciful for they shall obtain mercy.  
*Beati misericordes quia ipsi misericordiam consequuntur.*

Blessed are the pure of heart for they shall see God.  
*Beati mundo corde quoniam ipsi Deum videbunt.*

— *Matthew 5: 9, 7, 8*

### III. Folks Songs and Spirituals

#### Half Acre

Dan Messé  
(b. 1968)  
arr. Greg Good

The third and final set features distinctly American music. *Half Acre* and *Leave Me Here* are arrangements of songs by Dan Messé of the bluegrass band Hem. Both songs feature piano, cello, and *Leave Me Here* includes mandolin. In between the two songs is *Look up, look down*, a sorrowful song telling the loss of one's beloved. The set conveys a sense of yesteryear and familiarity.

I am holding half an acre torn from the map of Michigan  
And folded in this scrap of paper is a land I grew in.  
Think of every town you've lived in  
Every room you lay your head.

And what is it that you remember?  
Do you carry every sadness with you  
Every hour your heart was broken  
Every night the fear and darkness  
Lay down with you.

A man is walking on the highway.  
A woman stares out at the sea.  
And light is only now just breaking.

So we carry every sadness with us  
Every hour our hearts were broken  
Every night the fear and darkness  
Lay down with us.  
But I am holding half an acre torn from the map of Michigan  
I am carrying this scrap of paper that can crack the darkest sky wide open  
Every burden taken from me  
Every night my heart unfolding my home.  
— *Dan Messé*

## Look Up, Look Down

arr. John Wykoff

Look up, look down that lonesome road.  
Hang down your head and cry.

True love, true love, what have I done  
To make you treat me so?  
You cause me to walk that lonesome road  
I've never walked before.

The longest train I ever saw  
Was on that Georgia line.  
The engine went down at six o'clock,  
The cab went down at nine.

True love, true love, my one true love  
Was standing on behind.  
The whistle blew, the bell did ring,  
The engine rolled ahead.

The train did wreck a mile of town,  
And killed my true love dead.

I had wings like Noah's dove,  
I'd fly to my true love's door.  
I'd walk the porch from post to post,  
Hang down my head and cry.  
— *Traditional American Song*

## Leave Me Here

Messé  
arr. Good

I should wake up this town, my hearts on fire.  
Main road and no one's around as the flames climb higher.  
I have been here before, and I know the way.  
But love seems sweeter and sure in the light of day.

Christina Hahn, *piano*  
Max Brey, *mandolin*  
Matt Marinelli, *guitar*  
Elizabeth Thompson, *cello*

So as I rise I will reach for the livin'.  
I'll say no prayer, 'cause tonight he brought me to heaven and left me here.  
I could tell by his face those two tired eyes.  
It's been a long night searching for grace and the sun won't rise.  
Now I have been here before though I know I am lost.  
'Cause the same place that filled with me joy is a road I crossed.

So as I rise I will reach for the livin'.  
I'll say no prayer, 'cause tonight he brought me to heaven and left me here.  
— *Dan Messé*

**Shenandoah** This sentiment continues into James Erb's arrangement of the well-known tune *Shenandoah*.  
arr. James Erb The trebles sing the first two verses and then tenor and bass voices. In later verses it unfolds into a cannon in the upper three voices. The ending coda fades out with the voices quietly repeating 'Shenandoah.'

O Shenandoah, I long to see you,  
And hear your rolling river,  
O 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 seven long years since last I see you,  
And hear your rolling river,  
'Tis seven long years since last I see you,  
"Way, we're bound away,  
Across the wide Missouri.  
— *Traditional American Song*

**Elijah Rock** The program concludes with the lively arrangement of *Elijah Rock* by Moses Hogan.  
arr. Moses Hogan Elijah rock, shout, shout.  
Elijah rock, comin' up Lawdy.  
Elijah rock, shout, shout.  
Elijah rock, comin' up Lawd.

Come on sister help me to pry, tell me my Lord done pass dis way.  
Satan ain't nothin' but a snake in the grass.  
He's a conjur.  
He's a liar.  
Hallelujah Lord.

If I could I surely would stand on the rock where Moses stood.  
Elijah rock, shout, shout.

# About the Artists

**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, Dr. Miller is artistic director for choral activities for the renowned Spoleto Festival USA and director of the Philadelphia Symphonic Choir.

His 2018-2019 season with the Westminster Choir includes the release of a new recording, concert tours in Beijing, China; Texas and Oklahoma; performances at the American Choral Directors Association's National Conference in Kansas City; performances and broadcasts at its home in Princeton and its annual residency at the Spoleto Festival USA. Recent seasons have included performances of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project, as well as concerts at the World Symposium on Choral Music in Barcelona.

His recording with the Westminster Choir, *The Heart's Reflection: Music of Daniel Elder*, has been hailed by Minnesota Public Radio's Classical Notes as "simply astounding." His debut recording with the ensemble, *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."

Performances by the Westminster Choir and Joe Miller at the Spoleto Festival USA have earned critical praise. The New York Times described their performance of John Adams' *El Niño* as "superb" and wrote, "Meticulously prepared ... the chorus was remarkable for its precision, unanimity and power." The Wall Street Journal praised the same performance, crediting "the fine Westminster Choir and the Spoleto Festival USA Orchestra, under the direction of Joe Miller." The Post and Courier wrote about their performance of Bach's *St. Matthew Passion*, "This was an evening of near-flawless execution and many moments of ravishing beauty and power. It will go down as a highlight (maybe even THE highlight) of this year's festival, and, I think, as the work with which Joe Miller established his credentials to lead an extended choral/orchestral masterwork, not just recreating Bach's music but also putting his own interpretive stamp on the whole."

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. The New York

Times wrote about Symphonic Choir's performance of Mahler's *Symphony No. 2* with the Cleveland Orchestra, "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 Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the Westminster campus in Princeton.

Setting the standard for choral excellence for 98 years, the **WESTMINSTER CHOIR** is composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts. 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 2018-2019 season includes concert tours in Beijing, China; Texas and Oklahoma; performances at the American Choral Directors Association's National Conference in Kansas City; concerts and broadcasts at its home in Princeton; its annual residency at the Spoleto Festival USA and the release of a new recording titled *Frank Martin: Mass for Double Choir*. Recent seasons have included performances of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* at the historic Roebling WireWorks as part of Westminster's Transforming Space project, a concert tour of Spain and performances at the World Symposium on Choral Music in Barcelona.

The Westminster Choir has been hailed by audiences and critics for its creative programming and ability to deeply engage listeners. Its performance of John Adams' *El Niño*, conducted by Joe Miller, at the 2014 Spoleto Festival USA was praised by The New York Times as "... superb. Meticulously prepared, the chorus was remarkable for its precision, unanimity and power."

The Westminster Choir's has been recording choral masterworks for nine decades. *The Heart's Reflection: Music of Daniel Elder*, was described by *Classics Today* as "first rate" and "highly recommended." *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 2018-2019 season includes a performance of Handel's *Messiah* with The Philadelphia Orchestra conducted by Yannick Nézet-Séguin and with the New York Philharmonic conducted by Jonathan Cohen, as well as Mozart's *Requiem* with The Philadelphia Orchestra, conducted by Bernard Labadie and with the New York Philharmonic conducted by Manfred Honek.

## Westminster Choir

Joe Miller, *conductor*

Rachel Feldman,  
*graduate assistant conductor*

\* Indicates section leader

Student personnel as  
enrolled in Westminster Choir  
as of October 8, 2018

## SOPRANO

Emma Daniels, *Chicago, IL\**  
Christina Han, *New York, NY*  
Jessica Huetteman, *Cranston, RI*  
Elizabeth Podsiadlo, *San Diego, CA*  
Ashley Ross, *Cincinnati, OH*  
Rebecca Ruescher, *Malverne, NY*  
Sophia Santiago, *West Friendship, MD*  
Felicia Villa, *Mineola, NY*  
Rachel Woody, *Greeneville, TN*  
Yiran Zhao, *Beijing, China*

## ALTO

Katherine Arnold, *Wantage, NJ*  
Madison Bowling, *Columbia, MD*  
Rachel Feldman, *Cheshire, CT\**  
Mallory Hagen, *Wanaque, NJ*  
Kelsey Lewis, *Perkasie, PA*  
Jillian Newton, *Muskegon, MI*  
Johanna Olson, *Springfield, VA*  
Gloria Wan, *Vancouver, BC\**  
Mala Weissberg, *Giv'Atayim, Israel*  
Sarah Williams, *Robbinsville, NJ*

## TENOR

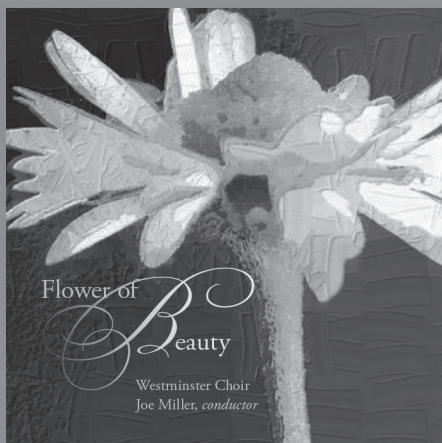
Scott AuCoin, *Baltimore, MD*  
Roy DeMarco, *Woodbridge, NJ*  
Samuel Denler, *Somers, NY*  
Christopher Fludd, *Freeport, NY*  
Jonathan Hartwell, *Middletown, DE*  
Kalif Jones, *Huntington, NY*  
Kayvon Kashani-Gharavi, *Rochester, MI*  
Michael Martin, *Cooper City, FL*  
Kevin Schneider, *South Windsor, CT*  
Enrique Silva, *Guayaquil, Ecuador*  
John Swedberg, *Olímpia, Brazil\**  
Luke Wroblewski, *Millburn, NJ*

## BASS

Maxwell Brey, *Tallahassee, FL*  
Chris Clark, *Staten Island, NY*  
James Harris, *Bristow, VA*  
Eunbae Jeon, *Seoul, South Korea*  
Matthew Lee, *Prentiss, MS*  
John Lucado, *Frederick, MD*  
Matthew Marinelli, *San Antonio, TX*  
Michael Phillips, *Harrington Park, NJ*  
Haochen Wang, *Tianjin, China*







## Flower of Beauty

Westminster Choir

Joe Miller, *conductor*

*Westminster Choir's first full recording with Maestro Miller*



## Noël

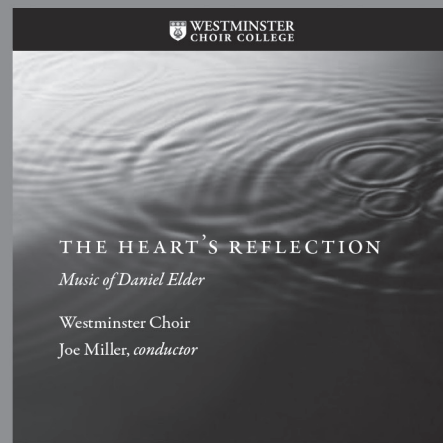
Westminster Choir

Joe Miller, *conductor*

Jennifer Larmore, *mezzo-soprano*

Ken Cowan, *organ*

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



## The Heart's Reflection: Music of Daniel Elder

Westminster Choir

Joe Miller, *conductor*

*Classics Today: "First rate...highly recommended"*

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

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Westminster Choir

Joseph Flummerfelt, *conductor*

*Live recording of the Westminster Choir's final campus performance with Maestro Flummerfelt*

## Heaven to Earth

Westminster Choir

Joseph Flummerfelt, *conductor*

*Sacred and secular choral masterpieces*

## Favorite Hymns & Anthems

Westminster Choir

Joseph Flummerfelt, *conductor*

*Re-release of a Westminster classic*

