

A SERENITY OF SOUL



WESTMINSTER CHOIR

JAMES JORDAN



100TH ANNIVERSARY RECORDING

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Westminster Choir

James Jordan, *Conductor*

Gregory Stout, *Accompanist*

What we cannot comprehend by analysis, we become aware of in awe (p. 21).

—Abraham Joshua Heschel in *I Asked for Wonder*

Music has the ability to illuminate aspects of the human condition in ways that only sound married to texts can achieve. In fact, one of the greatest preachers of the twentieth century, William Sloan Coffin, often remarked that music in most cases was more powerful than the spoken word. This CD represents just that. The centerpiece of this recording is the monumental study of a conflicted human spirit through the genius of the poetry of Christopher Smart, and the texts of the Cantata *Rejoice in the Lamb* by Benjamin Britten. Contained within that masterpiece is the title of this recording: “a remarkable stillness, and serenity of soul...” Within *Rejoice in the Lamb* is a full revealing of a conflicted human being who, in the end, can realize what it truly is to have a “serenity of soul.”

All the music on this recording reflects, in sound, that serenity (and, yes, beauty) is within all of us if we choose to go there. But one may ask, how do we get there in a world that is so complex? We believe that the answer is contained within Herbert Howells’s, *O God Our Defender*. Writing

the text himself for the Coronation of Elizabeth II, he chose to repeat the word “Behold” three times with increasing harmonic intensity and gravitas. We asked ourselves as performers what it is to behold. The word “behold” is used throughout sacred scripture, but what exactly is it to behold? Beholding, by an accumulated “definition,” is a human state of awe and wonder. Our realization is that this *is* our charge as artists, to put ourselves in a position as beholders of sound, sacredness, and the human condition through realizing and feeling within us where awe and wonder live.

So, each piece on this recording requires of us to behold “awe and wonder.” Beginning with our friend, Sir James Macmillan’s *O Radiant Dawn*, to Johannes Brahms’s *Heimat* and *Abendlied*, and the Anton Bruckner *Os Justi*, and ending with an excited state of “serenity of soul” in the Ēriks Ešenvalds *Trinity Te Deum* that jolts us into a brightly human and deeply joyful place. And then, the beautiful and iconic arrangement of *Shenandoah* by American

composer James Erb, which connects us back into the longing for home that is Brahms's *Heimat*. That connection lies in the meaning of "home" and how those feelings play out in our lives, and perhaps is that place that gives many of us this "remarkable stillness and serenity of soul." This recording contains an affirmative "beholding" benediction of sorts with the Stephen Paulus *Pilgrims' Hymn*. Stephen was a friend of Westminster Choir College and became my personal friend through Westminster. On what was to be his last visit, he pledged to write a piece for me and the Westminster Choir. That never happened because he left us too early. So, to you, Stephen Paulus, this recording is our way of blessing you and hearing your voice of awe and wonder again, and thanking you for your wonder, colored with the unique voice of the Westminster Choir.

This recording celebrates the 100th anniversary of the founding of the Westminster Choir in 1920 by John Finley Williamson, albeit a bit later. As the seventh conductor of this historic choir, the sacred privilege of each day "beholding" their work is not lost on me, and I rejoice that, despite challenges, Westminster Choir still does what it has done to influence artistry after 103 years. While I conduct this choir, make no mistake that it is the community of the entire college, my faculty colleagues, and our remarkable students that has been

and continues to be at the core of every Westminster Choir.

—James Jordan

1. Strathclyde Motets: O Radiant Dawn

Sir James MacMillan (b. 1959)

Text: Antiphon for December 21, "O Oriens"

O Radiant Dawn, Splendour of
eternal Light, Sun of Justice:
come, shine on those who dwell in
darkness and the shadow of death.

Isaiah had prophesied,
The people who walked in darkness have seen
the great light upon those who dwelt in the land
of gloom a light has shone. Amen.

2. Behold, O God Our Defender

Herbert Howells (1892-1983)

Text: Herbert Howells

Mary Dolch, organ

In November 1952, Howells was invited to compose a short Introit for the Coronation Service of Queen Elizabeth II. The text was to be verses from Psalm 84, beginning, "Behold, O God our defender." He completed this quiet, reflective prelude to a great state occasion at the end of that year, on Christmas Day.

Behold O God our defender and look upon the
face of thine Anointed.
For one day in thy courts is better than a
thousand.

3. Shenandoah

Traditional American

arr. James Erb (1926-2014)

Text: American folk song

Oh, Shenando', I long to see you,
And hear your rolling river,
O Shenando', 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.
O Shenando', I long to see you,
And hear your rolling river,
O Shenando', I long to see you,
'Way, we're bound away,
Across the wide Missouri.

4. Quartette für vier Solostimmen, Op. 92, Nr. 3 Abendlied

Johannes Brahms (1833-1897)

Text: Hebbel

Gregory Stout, piano

Brahms's output has been called both autumnal and evoking a unique sense of melancholy. *Abendlied* perhaps is the most representative example of Brahms's ability

to somehow look back at life and see the beauty in all the things that touch our lives.

—James Jordan, Gordon Paine

Friedlich bekämpfen Nacht sich und Tag; wie das
zu dämpfen, wie das zu lösen vermag.
Der mich bedrückte, schläfst du schon, Schmerz?
Was mich beglückte, was war's doch, mein Herz?
Freude wie Kummer, fühl ich, zerran, aber den
Schlummer führten sie leise heran.
Und im Entschweben, immer empor, kommt mir
das Leben ganz wie ein Schlummerlied vor.

Night and day are engaged in peaceful struggle
as if they are able to dampen or to dissolve.
Are you asleep, Grief, who depressed me?
What was it then, my heart, that made me happy?
Both joy and sorrow, I feel, did melt away but
gently they introduced the slumber.
And, while evermore floating upward, life itself
appears to me like a lullaby.

5. Quartette für vier Solostimmen, Op. 64, Nr. 1 An die Heimat

Johannes Brahms (1833-1897)

Text: C. O. Sternau (Otto Inkerman)

Gregory Stout, piano

Brahms's biographer, Max Kalbeck, remarked that Brahms carried the poems he wished to set around with him in his daily routine. Kalbeck writes that a moment of truth arrived for "An die Heimat" some ten years later, after he found the poem, at Christmas, 1873, when melodic ideas materialized for him.

Brahms had reason to feel the homesickness that is the subject of Sternau's poem. He had spent all of his twenty-nine years in Hamburg and during the previous summer had moved to Vienna, a magnificent city and the center of a thriving artistic life; but it was not his home. According to Kalbeck, the longing he felt for Christmases past, family and friends, and the "friendly," "sheltering," "loving homeland" of the poem found a deep and honest expression in this piece.

Heimat!

*Wunderbar tönendes Wort!
Wie auf befiederten Schwingen
Ziehst du mein Herz zu dir fort.
Jubelnd, als müsst ich den Gruss
Jeglicher Seele dir bringen,
Trag ich zu dir meinen Fuss,
Freundliche Heimat!*

Heimat!

*Bei dem sanft klingenden Ton
Wecken mich alte Gesänge,
Die in der Ferne mich lohn;
Rufen mir freudenvoll zu
Heimatlich lockende Klänge,
Du nur allein bist die Ruh,
Schützende Heimat!*

Heimat!

*Gib mir den Frieden zurück,
Den ich im Weiten verloren,
Gib mir dein blühendes Glück!
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,*

*Gib mir ein schützendes Dach,
Liebende Heimat!*

Homeland!

Wonderful-sounding word!
As if on feathered wings
You draw my heart toward you.
Rejoicing, as if I must bring the greeting
Of each soul to you,
Step by step I come to you,
Friendly homeland!

Homeland!

The softly sounding music
Of old songs awakens in me
Songs I had forgotten in far-off lands
Beckoning sounds of my homelands
Call joyfully to me;
You alone calm me,
Sheltering homeland!

Homeland!

Return to me the peace
That I lost in faraway places;
Grant me your bountiful happiness!
Under the trees by the brook
Where I was born so long ago,
Give me a sheltering roof,
Loving Homeland!

6. Os Justi (WAB 30)

Anton Bruckner (1824-1896)

Text: Psalm 36 in the Vulgate
(Psalm. 37:30-31)

*Os justi meditabitur sapientiam:
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.*

*Inveni David servum meum,
oleo sancto meo unxi eum.
Alleluia.*

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.

Alleluia.

I have found David, my servant;
I have anointed him with my holy oil.
Alleluia

7. Rejoice in the Lamb, Op. 30 -13. Festival Cantata

Benjamin Britten (1913-1976)

Text: Christopher Smart (selected by the
composer from *Jubilate Agno*)

For chorus, with treble, alto, tenor, and
bass solos

Maryrose Canevari, soprano

Devin Embrich, countertenor

Michael H. Woods, tenor

Kyle Saint Sauveur, bass

Mary Dolch, organ

Benjamin Britten is often referred to as the greatest master of setting the English language since Henry Purcell. Britten's works, in addition to being characterized with a harmonic and rhythmic language that is singularly unique, are defined by their human themes infused in his harmonic structures and mastery of the English language. In most of his works, one gains a glimpse into Britten's viewpoint of life's struggles of the individual against society, war, religious bias, and

individual freedoms. All of Britten's works are intense psychological profiles of the human condition and offer much wisdom to listeners about life's journeys.

Written in 1943, in the same year as his opera *Peter Grimes*, both works deal with the subject of the individual alienated from the narrow perspective of a judgmental society. The text was translated by Britten from the original Latin poem written by Christopher Smart. To understand the genius of Britten, one must understand the tormented and difficult life of Christopher Smart.

Christopher Smart was born on April 11, 1722, in Shipbourne, Kent, England. His father, a steward on the estate of Lord Vane, died when Smart was eleven. Smart attended the Durham School and was later educated at Pembroke College, Cambridge University, where he was well known for his Latin verses.

The Odes of Horace would remain influential throughout Smart's career; he translated the works of Horace in 1756. After college, Smart earned a living in London editing and writing copy for periodicals and composing songs for the popular theater. During that time, he became known for his reckless drinking and spending habits; he was arrested for debt in 1747. In 1752, he published his first collection, *Poems on Several Occasions*, and married Anna Maria Carnan. They had two daughters.

In the 1750s, Smart developed a form of "religious mania" that compelled him to

continual prayer. Samuel Johnson remarked, “My poor friend Smart showed the disturbance of his mind by falling upon his knees and saying his prayers in the street, or in any other unusual place.” In 1756, he published *Hymn to the Supreme Being: On Recovery from a Dangerous Fit of Illness*. From that time on, Smart was confined, with one brief intermission, until 1763 in St. Luke’s Hospital and then in Mr. Potter’s Madhouse in Bethnal Green.

During his confinement, he wrote what many see as his most original and lasting work, *A Song to David*, and the lengthy manuscript of *Jubilate Agno*. The last five years of Smart’s life were marked by increasing debt and need; he was arrested again for debt in 1770 and died the following year.

Britten’s *Rejoice in the Lamb* is a remarkable artistic statement because of Britten’s ability to portray the human struggles of Smart’s poem from two perspectives: the reality of his own imprisonment, and more importantly, to give insight into his “religious mania,” which modern psychology might diagnose as schizophrenia combined with manic depression. An additional theme is the loss of innocence depicted throughout the score by simplistic musical allusions as introduced at the opening of the Cantata. Britten was able to use the text and set it in such a way as to illuminate the voices inside of Smart speaking to him and to also point

to intense episodes approaching suicidal paranoia where Smart’s words see the world more clearly, perhaps, than persons labeled as “normal.” Smart’s struggle to find a deeply calm place within himself marks the journey of this Cantata, where he sees God around him and in him. Smart moves from believing that he indeed is the suffering Christ, to seeing God in the world around him as an observer of God’s goodness in the world, even in animals, to his struggles to find “serenity of soul” in the midst of his hallucinations and voices in his own mind.

The entire work is anchored by two statements of “Hallelujah,” exactly the same music. That music appears in the middle and then closes the work. The reason for the repetition gives rise to wonder what function these Hallelujah’s play in the dramatic shape of the work. *Rejoice in the Lamb* certainly puts on full view the texts of Smart, at times whimsical and at other times a wish to escape life itself when voices become so strong within that it is hard not to want them to stop, somehow. Leonard Bernstein once said that in the music of Britten, the obvious is stated by the texts he chose, but the psychological “grinding” of pain and questioning is present in all of Britten’s accompaniments. Accompaniments are, in essence, the psychology of the texts being sung. So, on this recording, the choir and I agreed that both Hallelujahs are meant to be identical in spirit. It is here, twice, that we are

reminded of Sart's humanness through sounds that can only be interpreted as "A Serenity of Soul." Our performance of both Hallelujahs begins with a bit of agitation but then settles into calm, with the piece transforming into an almost chantlike calmness and utter serenity that is this human being, Christopher Smart, and perhaps a window into every one of us.

—James Jordan

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.
Nations, and languages,
And every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.

Let Ishmael dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.
Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.

Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.

Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeffroy.
For he is the servant of the living God.
Duly and daily serving him.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature
Of great personal valour.
For this is a true case--
Cat takes female mouse,

Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation
With my Savior,
For they said,
He is besides himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

For H is a spirit
And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick
And therefore he is God.
And therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the
like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the
like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the
like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.
Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp

In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

14. **Pilgrims' Hymn**

Stephen Paulus (1949-2014)

Text: Stephen Paulus

Even before we call on Your name
To ask You, O God,
When we seek for the words to glorify You,
You hear our prayer;
Unceasing love, O unceasing love,
Surpassing all we know.
Glory to the father, and to the Son,
And to the Holy Spirit.
Even with darkness sealing us in,
We breathe Your name,
And through all the days that follow so fast,
We trust in You;
Endless Your grace, O endless Your grace,
Beyond all mortal dream.
Both now and forever,
And unto ages and ages. Amen.

15. **Trinity Te Deum (2012)**

Ēriks Ešenvalds (b. 1977)

Text: Anon: Book of Common Prayer

We praise thee, O God: we acknowledge Thee
to be the Lord.
All the earth doth worship Thee, the Father
everlasting.
To Thee all Angels cry aloud: the Heavens and
all the powers therein.
To Thee Cherubim and Seraphim continually
do cry, Holy, Holy, Holy: Lord God of
Sabaoth; Heaven and earth are full of the
Majesty of Thy Glory.

The glorious company of the Apostles praise
Thee.

The godly fellowship of the Prophets praise
Thee.

The noble army of Martyrs praise Thee.

The holy Church throughout all the world doth
acknowledge Thee;

The Father of an infinite Majesty; Thine
honourable, true, and only Son;

Also the Holy Ghost: the Comforter.

ABOUT THE ARTISTS

THE WESTMINSTER CHOIR

“The Gold Standard...”

—*American Record Guide*

In its 103rd year, the Westminster Choir has been at the forefront of American choral music since its founding. The choir is composed of students at Westminster Choir College of Rider University. As the seventh conductor of the choir, James Jordan continues the legacy of its founder, John Finley Williamson, and maintains Williamson's historic performance and educational mission. As a former student of Elaine Brown, who also taught Joseph Flummerfelt, Jordan embraces the rich standards for performance reflecting the traditions and pedagogy of Williamson, Brown, and Flummerfelt. The Westminster Choir continues and enriches the tradition of the GRAMMY-nominated Westminster

Williamson Voices, founded by Dr. Jordan in 2004. Most noteworthy is the continuation of a residency for the choir at The Choral Institute at Oxford, continuing the legacy established by the Williamson Voices in 2012. Westminster Choir now realizes the dream of John Finley Williamson to have a “home” for the choir in Europe.

Recent seasons for the Westminster Choir have included concert tours in Beijing, China, and Spain, as well as participation in the World Symposium on Choral Music in Barcelona and groundbreaking performances of Julia Wolfe’s Pulitzer Prize-winning *Anthraxite Fields* at the historic Roebling WireWorks as part of Westminster’s Transforming Space Project. For forty-two years, the choir served as the chorus-in-residence for the Spoleto Festival USA. This past summer, the choir moved its new “summering home” as the resident choir of The Choral Institute at Oxford.

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 leading conductors and orchestras of our time. *Gramophone* magazine has described Westminster ensembles under Jordan’s direction as ensembles of “intimate and forceful choral artistry,” with a tone that is “controlled and silken in sustained phrases as they are vibrantly sonorous in extroverted

material.” *American Record Guide* praised the ensembles as “without peer.”

The Westminster Choir continues its rich heritage of performing, touring, recording, and musical leadership in the world of choral music. In 2023, the Choir collaborated with the Pittsburgh Symphony and the Mendelssohn Choir of Pittsburgh, recording the Mozart *Requiem* and related music with Manfred Honeck, conductor. In 2024, the Westminster Choir will perform the world premiere of James Whitbourn’s *Requiem*, orchestrated by John Rutter.

JAMES JORDAN



GRAMMY-nominated conductor James Jordan is recognized and praised throughout the music world as one of America’s pre-eminent conductors, recording artists, writers, music psychologists, and innovators in choral music. He was described as a “visionary” by *The Choral Journal*, which cited his book *Evoking Sound* as a “must

read.” His more than sixty books explore both the philosophical and spiritual basis of musicianship, as well as aspects of choral rehearsal teaching and learning, and are considered to be essential books in the conducting profession.

At Westminster Choir College, he is Professor of Conducting and Director of Choral Studies, where he holds the Scheide Chair in Conducting. He is conductor of the world-renowned Westminster Choir and the Westminster Symphonic Choir. At the College, he leads the largest master’s degree program in choral conducting in the United States. For twenty years, he conducted the critically acclaimed Westminster Williamson Voices. He is also Director of the Westminster Conducting Institute and Co-Director of The Choral Institute at Oxford (rider.edu/Oxford). He is also Artistic Director and Conductor of the professional choral ensemble, The Same Stream (thesamestreamchoir.com).

James Jordan has studied with many of the iconic teachers of the twentieth and twenty-first centuries: Elaine Brown, Wilhelm Ehmann, Volker Hempfling, Gail Poch, Janet Yamron, Frauke Haasemann, Joseph Flummerfelt, and renowned music psychologist Edwin Gordon, music theorist Allen Forte, and dance educator Sarah Chapman.

He was awarded the distinguished Doctor of Music by the University of

Aberdeen in Scotland in 2014 to honor his artistry and contributions to choral music throughout the world. The University, established in 1485, has awarded degrees throughout its history to only two Americans: James Jordan and Morten Lauridsen. He shares this distinct honor with Gustav Holst, Benjamin Britten, and Dame Joan Sutherland.

GREGORY STOUT



Gregory Stout has been a collaborative pianist with conductor James Jordan since 2017. He is active as a solo vocal and choral accompanist. He has served as accompanist to The Same Stream, Westminster Schola

Cantorum, Westminster Williamson Voices, Westminster Symphonic Choir, and The Westminster Choir. He also serves as accompanist to the choral ensembles of Ramapo College of New Jersey.

Mr. Stout can be heard on the Westminster Williamson Voices recording, *A Scattered Light in Winter* and on the The Same Stream recording, *A Time for Healing: The Music of Roger Ames*.

He completed the Bachelor of Music in Music Education (choral emphasis) at the University of North Carolina at Greensboro, studying piano with Dr.

George Kiorpes. He completed further studies at Westminster Choir College in piano accompanying and vocal coaching as a student of James Goldsworthy and J. J. Penna. As an active church musician, he serves as director of music at Flemington United Methodist Church in Flemington, NJ.

MARY DOLCH



A native of New Hampshire, Mary Dolch earned degrees in organ performance and piano pedagogy in 2014 from Westminster Choir College, and in organ from Yale Institute of Sacred Music in 2016. She studied organ primarily under Mathew Lewis and Thomas Murray.

Her experiences collaborating with James Jordan began in 2009, singing under his baton for Westminster's Vocal and Organ Institute. She later sang with and accompanied Westminster Schola Cantorum and the Westminster Williamson Voices, and more recently has sung on several recordings with The Same Stream Choir. In addition to accompanying and performing as a concert organist, she has sung with numerous professional choral ensembles with whom she has toured internationally, including Yale Schola Cantorum and Yale Camerata.

Dolch is currently Organist & Choirmaster at Galilee Episcopal Church in Virginia Beach, VA. Prior positions have included Organist & Choirmaster at St. Michael's Roman Catholic Church in Atlantic City, NJ; Interim Director of Music of St. Luke's Episcopal Church in Darien, CT; and Associate Director of Chapel Music at St. Paul's School in Concord, NH, where she taught, coached, advised, and assisted in leading the robust chapel program and its sixty-voice chapel choir. Dolch lives in Virginia Beach with her husband Eric, their two young boys, Eric, Jr., and Abraham, and their two dogs, Hildegard and Stevie.

ABOUT THE WESTMINSTER CHOIR COLLEGE OF RIDER UNIVERSITY

Located in Lawrenceville, NJ, Rider University is a private co-educational, student-centered university that emphasizes purposeful connections between academic study and real-world learning experience. Rider prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good, and contribute meaningfully to the changing world in which they live and work.

The College of Arts and Sciences is dedicated to educating students for engaged citizenship, career success, and personal growth in a diverse and complex world. The college cultivates intellectual reflection, artistic creativity, and academic maturity by promoting both broad academic inquiry and in-depth disciplinary study while nurturing effective and ethical applications of transferable critical skills. The College consists of four schools: the School of Humanities and Social Sciences; the School of Communication, Media, and Performing Arts; the School of Science, Technology, and Mathematics; and Westminster Choir College.

Culturally vibrant and historically rich, Westminster Choir College has a legacy of preparing students for thriving careers as well-rounded performers and musical leaders on concert stages, in schools, universities, and churches, and in professional and community organizations worldwide. Renowned for its tradition of choral excellence, the college is home to internationally recognized ensembles, including the Westminster Symphonic Choir, which has performed and recorded with virtually all of the major orchestras and conductors of our time. In addition to its choral legacy, Westminster is known as a center for excellence in musical pedagogy and performance.



RIDER UNIVERSITY

College of Arts and Sciences

**WESTMINSTER
CHOIR COLLEGE**

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WESTMINSTER CHOIR

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Accompanist,
Assistant Conductor
Samuel Stephenson,
Graduate Assistant
Conductor
Ben Shively,
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 Eleanor Rees
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 Benjamin Shively
 Gavin Springer
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