



# Certain Dragons & Other Beasts

## *Fearsome, Delightful, & Strange*

### THE WESTERN WIND

Linda Lee Jones & Elizabeth van Os, *sopranos*

Eric S. Brenner, *countertenor*

Todd Frizzell & David Vanderwal, *tenors*

Steven Hrycelak, **Bass**

### ON THE WING

**Birds** William Billings (1746-1800)

**Come Blessed Bird** Edward Johnson (c.1549-1601)

**The Nightingale** Thomas Weelkes (1576-1623)

**Sweet Suffolk Owl** Thomas Vautor (b.? -1619)

**The Golden Peacock (*Die Goldene Pave*)** Robert Dennis (1933-2018)

**Blackbird** Paul McCartney (b.1942); John Lennon (1940-1980)  
arr: Yumiko Matsuoka

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**WITH A CHIRP AND A ROAR**  
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Le Chant Des Oiseaux Clément Janequin (1485-1558)

Wimoweh Solomon Linda (1909-1962)  
arr: Elliot Z. Levine

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This program is curated by Eric S. Brenner and Elizabeth van Os

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*NOTES AND TRANSLATIONS*  
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**ON THE WING**

**Birds** William Billings (1746-1800)

William Billings was born in Boston. He was the most important composer of the Singing School movement, which flourished at the time of the American Revolution. A patriot, he proselytized for the colonists to join the revolution against England. He was poor and uneducated—he supported himself much of the time as a tanner. But he also took up music when he was young and was teaching choral singing by the age of 22. Billings was blind in one eye with a short leg and a withered arm. He was also smelly, due to use of urine in softening hides in the tanning process. He practiced what a contemporary called “an uncommon negligence of person,” and he was hopelessly addicted to tobacco—constantly inhaling handfuls of snuff. That may explain why he only lived to the age of 54. Nevertheless, his best work is ebullient, expressive, and, at times, remarkable for its good humor and verbal inventiveness.

**Come Blessed Bird** Edward Johnson (c. 1549-1601)

Thomas Morley's 1601 collection, the *Triumphes of Oriana* is a festive compendium of songs by many composers in honor of Queen Elizabeth I. The thread that ties them all together is a closing couplet: 'Then sang the shepherds and nymphs of Diana: Long live fair Oriana!' (Oriana was one of the appellations of the queen.) Edward Johnson's was born in ca.1549. Nothing is known of him after 1603. He was apparently a prolific composer, but sadly, few of his works survive. One that does is *Come Blessed Bird*. In the midst of the ebullient celebration and frivolity of the 'Triumphes', it is a lament for a lost colleague, Bonnyboots, apparently a singer (and possibly a recorder player) in the queen's music establishment. He seems to have had excellent high notes. The madrigal invites a bird—this may be a coded reference to another musician, to replace the lost Bonnyboots in the choir, joining the others, (Elpin and Dorus) and as they mourn.

**The Nightingale** Thomas Weelkes (1576-1623)

English composer and organist Thomas Weelkes is considered one of the finest Tudor composers, known for madrigals and anthems. In a career that spanned the most fertile period in England's musical history, Weelkes studied the Flemish polyphonic technique used by William Byrd, but became familiar with the Italian madrigal used by Thomas Morley. Little is known about much of Weelkes training, but he received a bachelor of music in 1602 from the Oxford University, was organist at Chichester Cathedral, and chorister at Winchester College. Despite his talent Weelkes was fired from jobs for habitual drunkenness and absence from duties. He was known as a notorious swearer and blasphemer. Weelkes 'works are adventurous, and display strong links with the English musical tradition, and employ a wide range in choice of words. After 1608 Weelkes published no more madrigals, but devoted his energies to church music. In 1622 Weelkes' wife died, leading him to drink more heavily. He died in 1623 the day after making a will that included pay for meat, drink, and lodging to the friend in whose home he died.

**Sweet Suffolk Owl** Thomas Vautor (b.? -1619)

Thomas Vautor was a household musician in the family of Anthony Beaumont, of Glenfield, Leicestershire. In the 1610s and 1620s he was in the service of Sir George Villiers, later to be made Duke of Buckingham by James I. In May 1616 Vautor supplicated for the degree of Mus. Bac. at Oxford, which was granted on condition of his composing a choral hymn for six voices. However, Thomas Vautor best known work is *Sweet Suffolk Owl*.

The lyric of Sweet Suffolk Owl - *with shrill command the mouse controls* – is a true and keen observation that the Owls' hoots have a confusing ventriloquistic effect on the mouse, rendering the prey unable to ascertain from which direction his predator is attacking.

**The Golden Peacock (*Die Goldene Pave*)** Robert Dennis (1933-2018)

Robert Dennis composed *Die Goldene Pave* in 1986 the composer said: "I was asked by the group to compose a one-minute version of their namesake song, the 16<sup>th</sup> century English *O Western Wind* to be used as theme music for their radio program. From this grew the idea for a group of settings of "older" folk songs including *Di Goldene Pave*, an 18<sup>th</sup> century (?) Yiddish song about the homesickness felt by a young bride.

Robert Dennis studied at the Juilliard School with Vincent Persichetti and Vittorio Giannini, and at the Conservatoire in Paris under a Fulbright Grant. His commissions included many works for The Western Wind. He also wrote for the American Brass Quintet, Calliope, The New York Women's Chorus, and The Denver Project. He wrote theater music for the New York City Opera and the Lincoln Center Institute. The Cleveland, Chicago, and Louisville Philharmonic Orchestras have performed his orchestral scores. Bob Dennis also composed for the Pilobolus Dance Theater and for productions at the Arena Stage, the Guthrie Theater, and the Circle in the Square. A CD of the music he wrote for The Western Wind entitled *Man In The Moon*, is available in the lobby and online at [www.westernwind.org](http://www.westernwind.org).

**Blackbird** Paul McCartney (b.1942); John Lennon (1940-1980)  
arr: Yumiko Matsuoka

*Blackbird* is a song by the Beatles from their 1968 double album *The Beatles* (also known as "the White Album"). It was written by Paul McCartney and credited to Lennon–McCartney, and performed as a solo piece by McCartney.

When discussing the song, McCartney has said that the lyrics were inspired by hearing the call of a blackbird in Rishikesh, India, and alternatively by the unfortunate state of race relations in the United States in the 1960s.

Yumiko Matsuoka, originally from Tokyo, Japan, is a graduate of Berklee College of Music and a professor in the college's Ear Training Department. She also has taught vocal writing in the Contemporary Writing and Production Department. Matsuoka is the founder of the Boston-based a cappella quintet Vox One, whose albums have won multiple awards from the Contemporary A Cappella Society of America (CASA).

Some of her arrangements have been published by the University of Northern Colorado Jazz Press and by Edition Kawai in Japan. She is active as a coach and adjudicator, and gives workshops

throughout the U.S. and Japan. Since 1998, she has served as an adjunct faculty member for ensemble singing workshops hosted by a New York-based ensemble, the Western Wind.

## THE EDGE OF THE WORLD

### **Thule, The Period of Cosmography** Thomas Weelkes **The Andalusian Merchant**

Weelkes published “Thule”, in 1600, when he was probably twenty-four. No one knows who wrote the text. Suggestions have ranged from Weelkes himself to Edward de Vere, Earl of Oxford.

The title translated into contemporary English reads: Iceland, the end of the map.

Hecla, is Iceland’s most active volcano whose 1597 eruption lasted over six months and eclipsed even Sicily’s Etna

The Second Part, The Andalusian Merchant, has another volcano seen from the alien perspective of a Spanish trader: “how strangely Fogo burns”. Fogo might be Fogo Island in Cape Verde, one huge volcanic cone that was in continual eruption since 1500. Andalusia’s golden age began with Columbus and cochineal, newly vital for dyeing and cosmetics. The color comes from an insect parasite on cactus. Its source was a carefully guarded secret for centuries.

Weelkes’s music stresses two key words, “wondrous” and “strangely”, reflecting the way the poem shifts the perspectives from which it does its wandering and wondering.

*Thule, the period of cosmographie,  
Doth vaunt of Hecla whose sulphureous fire  
Doth melt the frozen clime and thaw the sky;  
Trinacrian Etna’s flames ascend not higher.  
These things seem wondrous, yet more wondrous I  
Whose heart with fear doth freeze, with love doth fry.*

*The Andalusian merchant, that returns  
Laden with cochineal and china dishes  
Reports in Spain how strangely Fogo burns  
Amidst an ocean full of flying fishes  
These things seem wondrous, yet more wondrous I,  
Whose heart with fear doth freeze, with love doth fry.*

### **\* CERTAIN DRAGONS BY MARTHA SULLIVAN**

Composer **Martha Sullivan** writes primarily for the human voice. Her many commissions and awards have come primarily from choral groups, including the Dale Warland Singers, Voices of Ascension, the Gregg Smith Singers, and many others around the United States. Her work has been heard as far away as Tokyo and Zürich, and as close to her home (NYC) as Carnegie Hall. She is an established professional singer and composer in New York, and is pursuing her PhD in music composition at Rutgers.

*Certain Dragons* was commissioned to celebrate The Western Wind's 50th Anniversary. The premiere performance, originally scheduled for March 28th, 2020 had to be postponed due to the pandemic. The Western Wind is grateful for the support of the Chamber Music America Commissioning Program with generous funding from the Andrew Mellon Foundation which has made *Certain Dragons* possible.

**On a Dream**

Words; John Keats (1795–1821)

*As Hermes once took to his feathers light,  
When lulled Argus, baffled, swoon'd and slept,  
So on a Delphic reed, my idle spright  
So play'd, so charm'd, so conquer'd, so bereft  
The dragon-world of all its hundred eyes;  
And seeing it asleep, so fled away,  
Not to pure Ida with its snow-cold skies,  
Nor unto Tempe where Jove griev'd that day;  
But to that second circle of sad Hell,  
Where in the gust, the whirlwind, and the flaw  
Of rain and hail-stones, lovers need not tell  
Their sorrows—pale were the sweet lips I saw,  
Pale were the lips I kiss'd, and fair the form  
I floated with, about that melancholy storm.*

**The Dragon and The Undying** Words; From *The Old Huntsman and Other Poems*,  
Siegfried Sassoon (1886–1967)

*All night the flares go up; the Dragon sings  
And beats upon the dark with furious wings;  
And, stung to rage by his own darting fires,  
Reaches with grappling coils from town to town;  
He lusts to break the loveliness of spires,  
And hurls their martyred music toppling down.*

*Yet, though the slain are homeless as the breeze,  
Vocal are they, like storm-bewilder'd seas.  
Their faces are the fair, unshrouded night,  
And planets are their eyes, their ageless dreams.  
Tenderly stooping earthward from their height,  
They wander in the dusk with chanting streams,  
And they are dawn-lit trees, with arms up-flung,  
To hail the burning heavens they left unsung.*

**Hope That You May Understand** Words: “The Realists,” from *Responsibilities and  
Other Poems*, W.B. Yeats (1865–1939):

*Hope that you may understand!  
What can books of men that wive  
In a dragon-guarded land,  
paintings of the dolphin-drawn  
Sea-nymphs in their pearly wagons  
Do, but awake a hope to live  
That had gone  
With the dragons?*

**Dragon of My Heart** Words: Martha Sullivan (b. 1964)

*Dragon of my heart, curled in the vessels of my blood,  
my dragon blood, hoarder of my desire, claw of the wounded.  
I thought I locked you safe inside. But worms have their ways.  
Come back, come back with your scales and your flame.  
Dragon sear all my soul away, again.*

**In That Great Getting Up  
Morning** Words: Traditional Black Spiritual

“Note: the vernacular dialects of Black populations in the United States, now and since Africans were first brought here in 1619, are legitimate; they are in no way inferior to white dialects. The text I show in this program uses dialect spellings because I wish to honor the original, anonymous creator of this text, and those who have spoken or sung these words since, albeit to different tunes than mine. In the actual sheet music for the piece I composed, however, I used modern anglicized spellings, because I am not Black, so using dialect spellings would be a form of literary blackface.” Martha Sullivan

*In dat great gittin’-up Mornin’,  
Fare you well, poor sinner, fare you  
well.*

*De Lord spoke to Gabriel:  
Say, go look behind de altar,  
Take down de silver trumpet,  
Go down to de sea-side,  
Place one foot on de dry land,  
Place de oder on de sea,  
Raise your hand to heaven,  
Declare by your Maker,  
Dat time shall be no longer,  
In dat great gittin’-up Mornin’, etc.*

*Gabriel, blow your trumpet.  
Lord, how loud shall I blow it?  
Loud as seven peals of thunder,  
Wake de sleepin’ nations.  
Den you see poor sinner risin’,  
See de dry bones a creepin’,  
In dat great gittin’-up Mornin’, etc.*

*Den you see de world on fire,  
You see de moon a bleedin’,*

*See de stars a fallin’,  
See de elements meltin’  
See de forked lightnin’  
Hear de rumblin’ thunder.  
Earth shall reel and totter,  
Hell shall be thrown open,  
De dragon shall be loosened.  
Fare you well, poor sinner.  
In dat great gittin’-up Mornin’,  
Fare you well, Fare you well.*

From: “In Dat Great Gittin’-Up Mornin’,” traditional Black Spiritual text, probably created just before the American Civil War, first collected 1874.

**INTERMISSION**



## THE SKY ABOVE WAS BLUE...

### **The Blue Bird** Charles Villiers Stanford (1852-1924)

Although he is little recognized today, (outside of Anglican Church music circles), the English composer Sir Charles Villiers Stanford (1852 – 1924) was one of the most prominent musicians in the English-speaking world at the end of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, and he had considerable influence on the work of many composers and musicians whose work is better known.

*The Blue Bird* is a setting of a poem by the English novelist and poet **Mary Elizabeth Coleridge** (1861 – 1907). Coleridge originally published the poem anonymously in French as *L'Oiseau Bleu* in 1897; when she died suddenly from appendicitis at 45, she left behind unpublished manuscripts and many poems, which were published posthumously under her own name in 1908. Coleridge had been a significant presence in the cultural world of Stanford's London – her father founded the London Bach Choir. Stanford set eight of her poems in choral settings. *The Blue Bird* was composed in 1910.

*The lake lay blue below the hill.  
O'er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.*

*The sky above was blue at last,  
The sky beneath me blue in blue.  
A moment, ere the bird had passed,  
It caught his image as he flew.*

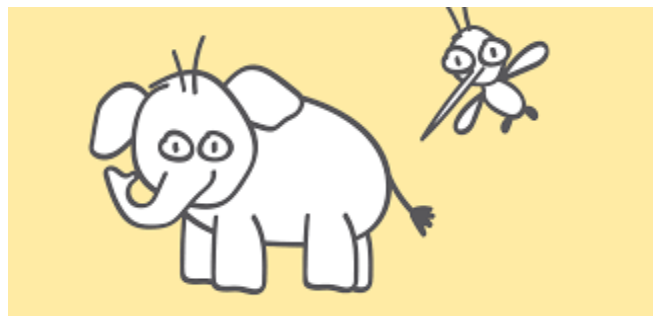
## AN ELEPHANT & A FLEA...

### **Die Mücke und der Elefant** Nicolaus Betscher (1745-1811)

Nikolaus Betscher was born in the Swabian village of Berkheim. His Christian name was Leonardus Wolfgangus, though he changed his name to Nikolaus when he joined the monastic order. In 1789 Betscher was elected the 45th abbot of the Rot abbey. Nikolaus died in the monastery on 12th November 1811.

*You little thing! said Elephas what do you sit down on my wet [spot]?  
The eagle itself is not flying in my face.  
The mosquito gave him such a sting, she screamed and trembled miserably.*

*This is only a poem, but what doctrine does it preach?  
Never despise what is little; it; it can generally harm.*



**Godi Pur Del Bel Sen Felice** Claudio Monteverdi (1567-1643)

Claudio Monteverdi was born in Cremona in 1567, the son of an apothecary and physician who had come to occupy a leading position in his profession in the city. Monteverdi's first published compositions, sacred music in the spirit of the reforms of the Council of Trent, appeared in 1582, followed in succeeding years by other collections of madrigals and canzonets, sacred and secular.

In 1584 came the canzonets, *Canzonette a tre voci*, 21 three-voice compositions, settings of verses by unknown poets, eleven of which had already been used by other composers, notably Orazio Vecchi. The title-page of the *Canzonette*, advertises the seventeen-year old composer as of Cremona and a pupil of Marc' Antonio Ingegneri as Monteverdi's master and patron. Although the canzonets are described as *libro primo*, it was followed not by a second collection but, in 1587, by a first volume of *Madrigali a cinque voci*.

*Enjoy yourself on that pretty breast happy flea  
Where you go leaping from time to time  
And sweetly, always pinch!*

*But when you tell me, Amor, that I may never get a chance,  
With such a beautiful bosom around,  
You must be joking.  
Ahi, I don't know why **NOT** me, when **You, flea**, get there.*

**WITH A CHIRP & A ROAR**

**El Grillo** Josquin Des Pres (d.1521)

Josquin des Prez (c.1450-1455 to 1521) was the preeminent composer of his era. The polyphonic style of music that he helped to create during the Renaissance melded together different European styles into winding melodic lines, complex counterpoint, and homophonic texture.

Josquin wrote both sacred and secular works. His secular works included French chansons and Italian-inspired pieces called frottole; the 4-voiced *El Grillo* is an example of the latter. *El Grillo* is a humorous song, and according to some was about a colleague of Josquin's, singer Carlo Grillo (his name translates as "cricket"). The text is sprinkled with erotic double entendres. It likely dates from 1498-1499, when Josquin was in Milan.

*The cricket is a good singer who can hold a long note.  
Go on, drink, cricket, and sing.  
The cricket is a good singer.*

*But he is not like the other birds,  
who sing a bit  
then go somewhere else.  
The cricket stands firm.*

*When the weather is at its hottest,  
he sings alone for love.*

**Le Chant Des Oiseaux** Clément Janequin (1485-1558)

*Le chant des oiseaux* (1520) is one of the most performed chansons in Janequin's collection of works. The birds are resuming courtship and mating after the winter doldrums.

*Awake, sleepy hearts,  
The god of love calls you.  
On this first day of May,  
The birds will make you marvel.  
To lift yourself from dismay,  
Unclog your ears.  
And fa la la la la (etc...)  
You will be moved to joy,  
For the season is good.  
Etc., etc.*

**Wimoweh** Solomon Linda (1909-1962)  
arr: Elliot Z. Levine

For the last 50 years, that happy little word has been a universally recognized shorthand for the song known as “The Lion Sleeps Tonight.” From Pete Seeger’s version in 1952 (titled “Wimoweh”) to the Tokens’ No. 1 single in 1961 to its featured role in the hugely popular Disney film and Broadway musical *The Lion King*, the song has enchanted generations, sold millions of copies and passed into the world’s musical vernacular as a modern folk tune.

The pop hit that has its roots in “Mbube,” a song written and recorded in the Thirties by South African singer and migrant worker Solomon Linda. For decades, Linda barely received any compensation for the incorporation of his song into “The Lion Sleeps Tonight.” That situation ended in 2006 when Linda’s heirs negotiated a royalty arrangement with Disney. It has been a hit in every decade since then.

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**THE WESTERN WIND VOCAL ENSEMBLE**

Since 1969, the internationally acclaimed vocal sextet, The Western Wind, has devoted itself to the special beauty and variety of *a cappella* music. The ensemble’s repertoire reveals the diverse background of its members: from Renaissance motets to Fifties rock’n’roll, from medieval carols to jazz standards, from complex works by avant-garde composers to the simplest folk melodies.

**WESTERN WIND PERFORMANCES AND RECORDINGS**

In the United States, Western Wind has appeared in many distinguished venues, including Lincoln Center, Carnegie Hall, Kennedy Center, ArtPark, Ordway Theater, the Metropolitan Museum, the Frick Museum, the Jewish Museum, Folger Shakespeare Library, Library of Congress, and Cleveland Museum of Art.

In Europe, the sextet appeared at the Geneva Opera, performing works it commissioned: *Batény* by Tania León and Michel Camilo, and *De Orishas* by Tania León. The Western Wind also recorded early and contemporary American vocal music for the German National Radio at Cologne, and made several triumphant tours of northern Italy, performing Italian Renaissance as well as American music. The group has appeared with the RAI Orchestra and Chorus of Rome at the Rome Opera and

at Venice's legendary opera house, Teatro La Fenice. In 1985, The Western Wind premiered Cesar Franck's opera, *Stradella*, for La Fenice in an outdoor Venetian setting. At the request of the State Department (USIA), The Western Wind has also performed American and Latin American music throughout East Asia. In March 2012 The Western Wind was invited to inaugurate the first Australian Jewish Choral Festival and performed widely in the Sydney area and created a special program for the Australian Broadcasting Corporation.

In 2007, The Western Wind won the *ASCAP-Chamber Music America* Award for Adventurous Programming of Contemporary Music. In addition to their many live performances, The Western Wind may be heard on radio, television, film, and CD. A series of public radio holiday specials by The Western Wind has been broadcast nationwide since 1989, and the group has been televised on The Today Show (NBC). On film, the ensemble sings music by Philip Glass in the movies *Koyaanisqatsi* (Nonesuch Records) and *Candyman*.

Public Radio holiday programming includes *Chanukkah in Story & Song*; *The Birthday of The World* - Music and traditions of the High Holy Days & *Holiday Light - Singing Angels, Silver Bells*, which have become public radio perennials. Award-winning recordings include *I Am the Rose of Sharon* and *The Happy Journey (Early American Vocal Music)*, *Christmas in the New World and Holiday Light (Christmas)*; *Mazal Bueno, A Portrait in Song of the Spanish Jews*; *Taste of Eternity, A Musical Shabbat*; *The Passover Story*; *Blessings and Batéy*. featuring music by David Darling, Tania León, and Michel Camilo; *My Funny Valentine* (Pop and Jazz); and *Man in The Moon*, music of Robert Dennis. A CD featuring two works written for The Western Wind by Meredith Monk and Eric Salzman was chosen album of the week by WQXR Q2. Western Wind's latest release is *We Are Still Here – The Holocaust Through Music & Memory*. A version of this program, narrated by Danny Burstein & Jessica Hecht, is distributed to public radio stations by Public Radio International.

The Western Wind also presents workshops in ensemble singing at Smith College, and other venues in Washington, DC and Vermont, and is in residence at several New York City public high schools providing intensive instruction in ensemble and solo repertoire as well as interdisciplinary lecture demonstrations. [www.westernwind.org](http://www.westernwind.org)

## THE VOICES OF THE WESTERN WIND

**ERIC S. BRENNER** (*countertenor*) has been hailed for his “penetrating eloquence,” (*NY Times*), “astonishing musicality,” (*NY Classical Review*), & “Mr. Roboto majesty” (*Stage Mage*). Eric is countertenor soloist in recent performances & recording of Hannah Lash's *Requiem* (Naxos), as well as Du Yun's Pulitzer Prize Winning *Angel's Bone* (VIA Records). Other engagements include: alto soloist in Vivaldi's *Introduction & Gloria* at St. Thomas Church Fifth Avenue; soprano & alto soloist in Handel's *Messiah* at Avery Fisher (Geffen) & Alice Tully Hall; Bernstein's “Chichester Psalms” at St. Thomas Church, St. John the Divine, & St. Ignatius Loyola; soprano in collaborative concerts with Les Canards Chantant and the Folger Consort at the National Cathedral; Doodle in Stefan Weisman's & David Cote's *Scarlet Ibis*; Poet in Virko Baley's *Holodomor* in Ukraine. Eric is also co-composer with Matt Shloss of music for Rob Reese's *Yahweh's Follies*, writes fiction, & persists in being an incorrigible Mets fan. Eric joined the ensemble in August 2019. [www.ericsbrenner.com](http://www.ericsbrenner.com)

**TODD FRIZZELL** (*tenor*) is a native of Denver Colorado. He has spent the last 25 years performing in San Francisco, Hawaii, and New York City. He has been featured on ABC-TV's Nightline, singing music from a Mass written in the first millennium, which he also performed in Limoges, France in May 2001. He has performed internationally with New York's Ensemble for Early Music. He serenaded Dame Judi Dench in June 2000 at Broadway's Ethyl Barrymore Theater. He was the tenor soloist in Handel's *Israel in Egypt* at Avery Fisher Hall with the National Chorale, and soloist at Alice Tully Hall with the National Symphony Orchestra, and has performed with the Choir of St.

Luke in the Fields, The New York Virtuoso Singers, Musica Antica at St. Bart's, the New York Concert Singers and appeared at the Bard College Festival.

**LINDA LEE JONES** (*soprano*) New Orleans native is active as a soprano, teacher and massage therapist in New York City and Central New Jersey. She has performed with prominent choral groups, including Musica Sacra, the New York Choral Artists, St. Ignatius Loyola Church and the Mostly Mozart Festival, as well as with some of the world's finest orchestras and conductors. Ms. Jones is a member of the professional Chorale of the Carmel Bach Festival in Carmel, CA and sings regularly with the choir of Trinity Wall Street. As a soloist she has appeared with the Symphony Chorus of New Orleans, the Louisiana Vocal Arts Chorale, the Masterwork Chorus of NJ and the Argento Chamber Ensemble in New York. Before relocating to New Jersey she served as Director of Music for Munholland United Methodist Church in New Orleans, where she worked with choristers of all ages. Ms. Jones hold a Bachelor of Music degree in Voice Performance from Loyola University.

**ELIZABETH VAN OS** (*soprano*) is one of New York City's most dynamic performers, making waves not only as soloist and ensemble member but also as a co-founder of the non-profit Pleiades Project. For her efforts, opera-zine parterre noted her "striking impression," with additional praise from Voce di Meche for her "lovely, affecting" voice and "justifiable passion." Born Elizabeth Smith, she holds performance degrees from the Eastman School of Music and Brigham Young University in Idaho. Learn more by visiting [elizabethvanos.com](http://elizabethvanos.com).

**DAVID VANDERWAL** (*tenor*) is a native of Portland, Oregon. He has performed as a soloist with The American Bach Soloists, Seattle Baroque Orchestra, Oregon Bach Festival Orchestra, Austin Symphony Orchestra, Oregon Symphony, New York Collegium and Tafelmusik. Recently Mr. Vanderwal performed Handel's *Messiah* with the St. Paul's Cathedral Choirs of Buffalo, NY, Pax Christi of Toronto, ON, Danbury (CT) Symphony Orchestra, the Mendelssohn Choir (CT), and First Congregational Church of Greenwich, CT. He performed Bach's Easter Oratorio, and a new concert Mass of John Tavener with the Choir of St. Thomas Church, in New York. Mr. Vanderwal appeared at the Carmel Bach Festival in California, and taught at the International Bachakademie's Stuttgart Festival in Überlingen, Germany. He also presents a set of song recitals throughout the year.

**STEVEN HRYCELAK** (*bass*) from Rochester, NY, is equally at home performing early and very new music. He obtained his degree in Music from Yale University in New Haven, Connecticut; and his degree in Vocal Performance from Indiana University in Bloomington, Indiana. At Yale he sang with the world-renowned Yale Whiffenpoofs. He appears regularly with Blue Heron, Pegasus, NYS State Baroque, Publick Musick, Meridionalis, and the Yale Choral Artists, in addition to being a member of the Grammy-nominated Choir of Trinity Wall Street. As for new music, he performs with Ekmeles, Toby Twining Music, the New York Virtuoso Singers, and the SEM Ensemble, among others. As an opera singer, he has performed with Bard Summerscape, Opera Omnia, Musica Nuova, and Union Avenue Opera. He studied at Yale University and Indiana University, and is also a vocal coach/accompanist.

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**WILLIAM ZUKOF** (*Executive Producer*) is a founding member of The Western Wind. A New York City native, he was born in Manhattan and received his BA degree from The City University of New York. In his early twenties, he became a student of the noted American countertenor Russell Oberlin. He has appeared as a soloist with the St. Thomas Choir of Men and Boys, the Roger Wagner Chorale, the Gregg Smith Singers, the Handel and Haydn Society of Boston, Musica Sacra of New York, and the Zamir Chorale. Mr. Zukof performed the Bach *Magnificat* under the direction of Leonard Bernstein at the Vatican. His operatic appearances include roles with the Washington Opera, the Center for Contemporary Opera, the Eastman School, and the University of California at



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Zach Nelson  
Matthew & Vivian Lazar  
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Elliot Z. Levine  
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Hugh Reynolds  
Amy Shimmin  
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Joan Mortenson  
Marcia Miller  
Myrna Nachman  
Marjorie Sanua  
Judith Pond  
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K.C. Conlan  
Lorraine Cetto  
Maira Jones  
Russell Braun  
Ralph Marash  
Debra Rothman  
Marion Stein  
Phyllis Stone  
Lisa Taylor  
David Traugot  
Claudia Volano  
Stacy Yochum  
Cathy Yohay  
Julia Zimmerman  
Margo Silberstein  
Hsin Wang

***\$50 or more***

Jennifer Bland  
William Bolcom  
Freddie Brooks  
Betty Canick



Loraine Cetto  
Marsha Dennis  
Suellen Davidson  
Anna Feldman  
Jaqueline Jones  
Judith Quan  
Margaret Hasselman  
David Knee  
Virginia Kaykoff  
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Joan Nelson  
Jefferson Osborn  
Anna Ott  
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Sara Grove-Humphries  
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Marjorie Sanua  
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**THE WESTERN WIND DISCOGRAPHY**

**RECITAL**

- *O Western Wind, an (almost) A Cappella Songbook (Western Wind Records, WW2002)*

**CONTEMPORARY**

- *Basket Rondo* by Meredith Monk &  
*Jukebox in the Tavern of Love* by Eric Salzman (Labor Records)
- *The Man in the Moon -The Western Wind sing music of Robert Dennis*  
*(Western Wind Records, WW2003)*
- *Blessings and Batéy (Western Wind Records, WW2001)*
- *Birth of the WarGod (Laurel, CD LR-840)*
- *Koyaanisqatsi (Nonesuch Records)*

**JAZZ AND POPULAR**

- *My Funny Valentine (Western Wind Records, WW4004)*

### JUDAICA

- *Chanukkah in Story and Song (NPR 016)*
- *The Chanukkah Story (Western Wind Records, WW1818)*
- *The Passover Story (Western Wind Records, WW1800)*
- *Mazal Bueno: A Portrait in Song of the Spanish Jews (Western Wind Records, WW1836)*
- *The Birthday of The World: Music and Traditions of The High Holy Days*
  - Part I: Rosh Hashanah, (Western Wind Records, WW1854)*
  - Part II: Yom Kippur (Western Wind Records , WW 1872)*
- *Taste of Eternity: A Musical Shabbat*
  - Part I, Friday Evening Service and Table Songs (Western Wind Records, WW1890)*
- *Taste of Eternity: A Musical Shabbat*
  - Part II, Saturday Morning Service (Western Wind Records, WW1899)*
- *We Are Still Here: music of the Holocaust (Western Wind Records, WW1933)*
- *We Are Still Here: Radio Version with narration created for public radio - (Western Wind Records, WW1948)*

### EARLY AMERICAN

- *I Am The Rose of Sharon: Early American Vocal Music (Western Wind Records, WW 1776)*
- *The Happy Journey (Western Wind Records, WW1790)*



# WESTERN WIND CONCERTS

## HOLIDAY LIGHT PROGRAM

Saturday, December 4, 2021

Church of Saint Luke in the Fields  
487 Hudson Street  
Greenwich Village, NYC

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## Renaissance Love Songs

Midtown Concerts Series  
February 3, 2022, 1:15  
Church of the Transfiguration, NYC

*FOR MORE INFORMATION*

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