

December 11, 2020
8:00 PM
Church of Saint John in the Village
228 West 12th Street, New York City

The Western Wind & Musae

Present

Stayin' at Home for the Holidays

The Western Wind

Linda Lee Jones & Elizabeth van Os, sopranos

Eric S. Brenner, countertenor

Todd Frizzell & David Vanderwal, tenors

Elijah Blaisdell, baritone

&

Steven Hrycelak, piano and bass (voice)

☆☆☆☆

Videography: Elizabeth von Os
Executive Producer: William Zukof

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Bethlehem	William Billings (1746-1800)
Al Hanissim	Folk Melody, arr: Elliot Z. Levine (b.1948)
A Christmas Carol	Ned Rorem (1923-2017)
Sing We The Virgin Mary	Appalachian Folk Tune from Kentucky collected by John Jacob Niles (1892-1980)
De Monte Lapis	12 th century. From the court of Eleanor of Aquitaine (1122 – 1 April 1204)
Lo How A Rose E'er Blooming	German Hymn, Harmonized by Michael Praetorius in 1609
Hail Mary Full of Grace	Anonymous 15 th Century English Carol
Le triste état de cette pauvre étable	Anonymous, Provence, 1613
Trois anges sont venus ce soir	Augusta (Mary Anne) Holmès (1847-1903)
Sweet Was The Song The Virgin Sang	From First Book of Ayres (1622) John Attey (Fl. 1222-1640)

Gesù Bambino Petit papa noël	Pietro Yon (1886-1943) Music: Henri Alexandre Leon Martinet [1909-1985], Words: Henri Ovanessian [1904-1968]
O Ihr Kleyne Lichtelech	Folk Melody, Words: Morris Rosenfeld arr. Lawrence E. Bennett
Hazeremos Una Merenda And He Shall Feed His Flock Defying Gravity	Anonymous Sephardic Song From The Messiah by G.F. Handel (1685-1759) From <i>Wicked</i> Music & Lyrics: Stephen Schwartz (b.1948)
Have Yourself A Merry Little Christmas I'll Be Seeing You	Music: Hugh Martin (1924-2011) Words: Ralph Blane (1914-1995) Music: Sammy Fain (1902-1989) Words: Irving Kahal (1903-1942)



The Western Wind Vocal Ensemble
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NOTES & TRANSLATIONS

Bethlehem

William Billings (1746-1800)

William Billings (1746-1800) was perhaps the most gifted composer to emerge from the New England singing-school tradition. These singing schools originated in 1720 as an attempt by a group of New England clergymen to stamp out the “horrid Medley of rude and disorderly Noises” that passed as congregational music-making. Conducted by an itinerant singing master who might shoe horses or sell household wares on the side, and meeting in a tavern or public meeting hall, the singing-school served as both an uplifting educational experience and a social gathering place for young people. In “Bethlehem,” Billings borrows the text from another popular Christmas hymn, “While Shepherds Watched Their Flocks By Night”—written a generation earlier by England’s poet laureate, Nahum Tate—to create a joyous anthem in the “fuging” style common to the singing-school.

Al Hanissim (Prayerbook)

Folk Melody, arr: Elliot Z. Levine (b.1948)

Elliot Z. Levine (*baritone/composer*) is a native of Queens, New York. Elliot sang with The Western Wind since its inception in 1969 until 2016 when he relocated to California. A Master's graduate of the Manhattan School of Music, he has taught at City College, Upsala College, the Lighthouse Music School, and the Hebrew Arts School. He has been a featured soloist with the RAI Orchestra at Rome, the Rome Opera, La Fenice, Musica Sacra, The Folger Consort, the Kalamazoo Bach Festival and the Ensemble for Early Music. Many of his works have been performed and commissioned by choruses and solo artists around the

country and he has written and arranged numerous works for The Western Wind. Harold Flammer, E. Henry David, Willis, Transcontinental, Plymouth Music, Colla Voce, and Shadow Press publish his works.

Al Hanissim

For the miracles, and for the deliverance,
and for the mighty acts, and for the acts of salvation that You
performed for our ancestors in those days,
at this time of year; in the days of Mattathias the son of
Yochanan, the High Priest, the Hasmonean and his sons, when the
Greek Empire sought to force Your people Israel to abandon Your
Torah and to deviate from Your chosen laws and practices, You in
Your great mercy stood with them in their hour of distress...

Translated by Rabbi Gerald C. Skolnik

A Christmas Carol

Ned Rorem (1923-2017)

Ned Rorem was an American composer and diarist. He won a Pulitzer Prize for Music in 1976 for his *Air Music: Ten Etudes for Orchestra*. He wrote many choral and solo vocal works that are extremely popular because of their expressiveness and accessibility.

Sing We The Virgin Mary

Appalachian Folk Tune from Kentucky
collected by John Jacob Niles (1892-1980)

John Jacob Niles was an American composer, singer and collector of traditional ballads. Called the "Dean of American Balladeers," **Niles** was an important influence on the American folk music revival of the 1950s and 1960s, with Odetta, Joan Baez, Burl Ives, Peter, Paul and Mary and Bob Dylan, among others, recording his songs. *Sing We the Virgin Mary*, arranged by Todd Frizzell & Elijah Blaisdell, is based on a carol Niles claimed to have collected in Mayfield, Kentucky, in 1933. This would appear to be a near-miraculous survival of the fifteenth-century English carol I Sing of a Maiden That Is Makeless.

De Monte Lapis

12th century. From the court of Eleanor of Aquitaine
(1122 –1204)

De monte lapis scinditur,	From out of the mountain the
nec tamen interponitur,	stone is hewn
manus adiutorium.	Yet no assisting hand
De terra fons exoritur.	is interposed
De nata Pater nascitur	From out of the earth the fountain
et creator omnium	springs forth,
O palliatus tegmine	The Father and creator of all things
hominis in numine	Is born of the daughter.
Deus sine semine	O veiled in the cloak of man, in majesty

Natus est de virgine.

Without benefit of seed, God is born of a virgin.

Lo How A Rose E'er Blooming

German Hymn, c. 1599

Lo How A Rose E'er Blooming is one of the most popular Christmas hymns today. It was originally harmonized by Michael Praetorius in 1609. Baritone Elijah Blaisdell has created his own two-part gloss for himself and viola based on the Praetorius harmonies.

Hail Mary Full of Grace

Anonymous 15th Century English Carol

The 15th-century carol repertory is one of the most substantial monuments of English medieval music. The musical form is often brilliantly elaborated—in this carol a burden (refrain) for three-voices woven into wondrously imaginative harmony, is followed a two-voice verse, and then a repeat of the refrain.

Le triste état de cette pauvre étable

Nicholas Saboly (1614-1675)

Nicholas Saboly was a French poet, composer and choirmaster. He composed many Christmas carols in the Provençal dialect which form one of the monuments of poetry in that language and have been repeatedly republished until the present day.

Le triste état de cette pauvre étable
E mut Joseph au plus profond du Coeur:
“comment loger en un lieu si minable
Le roi du ciel et le divin sauveur
“Comment Marie oserait mettre au monde
Son tout petit dans ce taudis sans nom!
Dieu m'est témoin qu'a cent lieues a la ronde
Je n'ai trouve aucune autre maison!”
“Consolez vous, o mon epoux fidele;
Ce triste abri saura me contenter.
Des pauvres gens nous serons le modele
Que les plus humbles pourront imiter.”
Lors aussitot Joseph reprend courage
Il faut hater tout l'enmenagement;
Dans quelque temps la Vierge douce et sage
Y recevra son Jesus dignement.

The sad state of the poor stable
Deeply moved joseph in his heart:
“How can we house in such a lowly place
The king of heaven & the divine savior?”
“How could Mary give birth to her little one
In such a nameless place!
As God is my witness, within a hundred leagues
I could find no other house!”
“Be consoled, oh my faithful husband;
In this lowly place I am content.
For the poor we shall be a model
That the most humble can imitate.”
Then Joseph regained his courage
We must hasten to make all ready;
Soon shall come the Virgin gentle and wise
And we shall receive the most holy

Trois anges sont venus ce soir

Augusta (Mary Anne) Holmès (1847-1903)

Augusta Holmès is generally ranked a minor figure among French composers of her time, though a growing number of admirers consider her unjustly neglected. Her output includes a range of orchestral and choral works, songs, and operas. Holmès was born in Paris in 1847 of Irish parents.

Trois anges sont venus ce soir
M'apporter de bien belles choses;
L'un d'eux avait un encensoir,
L'autre avait un chapeau de roses,
Et le troisième avait en main

Three angels came tonight
To bring me very beautiful things
One of them had a censer
Another had a bouquet of roses
And the third had in hand

Une robe toute fleurie
De perles, d'or, et de jasmin,
Comme en a Madame Marie!

A very flowery robe
Of pearls, gold and jasmine
Like Madame Marie has.

Noël ! Noël !
Nous venons du ciel
T'apporter ce que tu désires,
Car le bon D'eu
Au fond du ciel bleu
Est chagrin lorsque tu soupîres!

Hallelujah, Hallelujah,
We come from heaven
To bring you what you desire
Since the good God
At the top of the sky
Is sad when you sigh.

Veux-tu le bel encensoir d'or,
Ou la rose éclore en couronne?
Veux-tu la robe, ou bien encor
Un collier où l'argent fleuronne?
Veux-tu des fruits du paradis
Ou du blé des célestes granges?
Ou, comme les bergers jadis.
Veux-tu voir Jésus dans ses langes?

Do you want the beautiful golden censer
Or the ring of blossoming roses?
Do you want the dress or perhaps
A necklace with silver flowers?
Do you want some heavenly fruits
Or wheat from celestial barns?
Or like long-ago shepherds
Do you want to see Jesus in his swaddling clothes?

Noël! Noël!
Retournez au ciel
Mes beaux anges, à l'instant même;
Dans le ciel bleu
Demandez à Dieu
Le bonheur pour celui que j'aime!

Hallelujah, Hallelujah,
Return to heaven
My beautiful angels, at this very instant;
In the blue sky
Ask God
For happiness for the one I love.

Sweet Was The Song The Virgin Sang

From First Book of Ayres (1622)
John Attey (fl. 1622-1640)

John Attey (d. c. 1640) was an English composer of lute songs or ayres. Little is known about his life. He appears to have been patronized by John Egerton, 1st Earl of Bridgewater and the Countess Frances, to whom he dedicates his *First Booke of Ayres of Foure Parts, with Tableture for the Lute*, in 1622. On the title-page of this work he calls himself a "Gentleman and Practitioner of Musicke." It contains fourteen songs in four parts, which may be sung as part-songs or as solos by a single voice, accompanied by the lute, or the lute and bass-viol. The suggestion that the accompaniment could be lute alone is unusual. For this version, tenor Todd Frizzell used the music writing software, Sibelius, to create a Renaissance-style consort to accompany the song.

Gesù Bambino

Pietro Yon (1886-1943)

Pietro Alessandro Yon was an Italian-born organist and composer who made his career in the United States he was employed as the titular organist at the Vatican in Rome and later as an assistant at St. Patrick's Cathedral in New York City. The melody and lyrics of the Gesù Bambino chorus are derived from "Adeste Fideles" (O Come All Ye Faithful). The music historian Salvatore Basile notes: "The song would achieve the near-impossible feat of surviving in the standard holiday repertoire, with important performances, and innumerable recordings.

Petit papa Noël

Music: Henri Alexandre Leon Martinet (1909-1985)

Words: Henri Ovanessian (1904-1968)

Petit Papa Noël (literally Little Father Christmas) is a 1946 song recorded by French singer Tino Rossi. Written by Raymond Vincy and Henri Martinet, this Christmas song was originally performed by Rossi in Richard Pottier's film *Destins*. Since its initial recording, over 30 million copies have been sold worldwide.

Petit Papa Noël

Little Father Christmas

C'est la belle nuit de Noël,

It's a beautiful Christmas night

La neige étend son manteau blanc

Snow spreads its white coat

Et les yeux levés vers le ciel,

And eyes lift toward the sky

À genoux, les petits enfants,

On their knees, small children

Avant de fermer les paupières,

Before closing their eyelids

Font une dernière prière.

Say one last request

Petit papa Noël,

Little Father Christmas

Quand tu descendras du ciel

When you come down from the sky

Avec des jouets par milliers,

With toys by the thousands

N'oublie pas mon petit soulier.

Don't forget my little shoe

Mais avant de partir

But before leaving

Il faudra bien te couvrir,

You must cover yourself well

Dehors tu vas avoir si froid,

Outside you will be so cold

C'est un peu à cause de moi.

It's a little because of me

Il me tarde que le jour se lève

I can't wait for it to get light

Pour voir si tu m'as apporté

To see if you have brought me

Tous les beaux joujoux que je vois en rêve

All the lovely toys that I see in dreams

Et que je t'ai commandés.

And that I ordered from you

Petit papa Noël,

Little Father Christmas

Quand tu descendras du ciel

When you come down from the sky

Avec des jouets par milliers
N'oublie pas mon petit soulier.

With toys by the thousands
Don't forget my little shoe

Et quand tu seras sur ton beau nuage,
Viens d'abord sur notre maison,
Je n'ai pas été tous les jours très sage,
Mais j'en demande pardon.

And when you are on your beautiful cloud
Come first to our house
I wasn't always very well behaved
But I ask for your forgiveness

Petit papa Noël,
Quand tu descendras du ciel
Avec des jouets par milliers,
N'oublie pas mon petit soulier.

Little Father Christmas
When you come down from the sky
With toys by the thousands
Don't forget my little shoe

Petit papa Noël

Little Father Christmas

O Ihr Kleyne Lichtelech

Folk Melody, Words: Morris Rosenfeld
arr. Lawrence E. Bennett

O ihr kleyne lichtelech is a setting of a poem by Morris Rosenfeld, the “labor poet,” who gave voice to the sorrows and sufferings of the Jewish immigrant in America. He was born in Russian Poland in 1862. He immigrated to New York in 1883, left again for Russia, and in 1886 settled permanently in New York. His talent was quickly recognized and his verse soon appeared in practically every Yiddish periodical. But for twelve years he was forced to support himself in a sweatshop until he could earn his living by writing. Rosenfeld wrote in many genres. His Ghetto Poems were burning accusations against the order of things that made this hell on earth possible. His *Die Sweat Shop*, *Mein Yüngele*, *Verzweiflung*, *Der Bleicher Apreitor*, and *A Trer auf'n Eisen* are testimonies to the soul-damaging consequences of social injustice. *O ihr kleyne lichtelach* is a poem addressed to the Chanukkah candles. Written in 1925, it portends the tragedy about to befall the land from which had Rosenfeld fled.

O IHR KLEYNE LICHTELECH

OH LITTLE LIGHTS OF MYSTERY

*O ihr kleyne likhtelech,
Ir dertseylt geshikhtelech,
Mayslekh on a tsol.
Ir dertseylt fun blutikeyt
Beryeschaft un mutikeyt,
Vun der fun amol.
Ven ikh zeh aykh shminklendik
Kumt a kholem finklendik
Redt an alter troyrn!*

O you little candles,
You tell stories,
Tales without an end:
You tell of bloody battles,
Of skill and courage,
Wonders of the past!
When I see you glimmering,
a dream comes to me, twinklingly,
and this old dream reminds me:

*Yid, du host gekriegt amol
Yid, du host gezig amol
Got dos gleybt zikh koym!
S'iz bay dir a tolk geven,*

"Jews, you once fought battles
Jews, you once were victorious,"
it is hardly believable!...
"You were once a nation,

*Bist amol a folk geven,
Host a mol regirt,
Host a mol a land gehat
Host a mol a hant gehat!
Akh! Vi tif dos rirt!*

and you ruled a people,
you had a country,
and you were strong!"
Oh, how deeply I am stirred!

*O, ir kleyne likhtelekh,
Ayere geshikhtelekh
Vekn oyf mayn payn;
Tif in harts bavegt es zikh
Un mit trern fregt es zikh;
Vos vet itster zayn?*

Oh, little candles!
your stories
arouse my anguish;
Deep in my heart something begins to stir
And I ask with tears in my eyes:
What will happen now?...

Hazeremos Una Merenda

Anonymous Sephardic Song

*Let's make a meal!
What time? You decide.*

*One takes the oil from a container.
The other takes flour from a sack,
To make little cakes for Chanukkah.*

And He Shall Feed His Flock

From The Messiah by G.F. Handel (1685-1759)

A summary of the Christ's deeds is given in a compilation of words from both Isaiah and Matthew. The Old Testament part "He shall feed His flock like a shepherd" (Isaiah 40:11), is sung by the alto in music in 12/8 time. The New Testament part, in the Gospel words of Jesus, are changed to the third person "Come unto Him, all ye that labour" (Matthew 11:28–29). The soprano sings the same melody, but elevated by a fourth from F major to B flat major.

Defying Gravity

From *Wicked*
Music & Lyrics: Stephen Schwartz (b.1948)

Defying Gravity is the finale song for *Wicked's* first act, when Elphaba, who, until now, has seen the Wizard of Oz as a heroic figure who can give her life some noble direction, discovers that he is not at all what he seems. She vows to do everything to fight the Wizard, She enchants a broomstick to levitate and ascends above the citizen's of Oz. In this version, Todd Frizzell, reimagines Defying Gravity as a song of longing, sung by Rudolph the Red Nosed reindeer wishing for the power of flight to elevate him in the eyes of Santa Claus and the reindeer herd.

Have Yourself A Merry Little Christmas

Music: Hugh Martin (1924-2011)
Words; Ralph Blane (1914-1995)

Have Yourself a Merry Little Christmas" is a song written in 1943 and introduced by Judy Garland in the 1944 MGM musical *Meet Me in St. Louis*. Frank Sinatra later recorded a version with modified lyrics. In 2007, ASCAP ranked it the third most performed Christmas song during the preceding five years that had been written by ASCAP members.

I'll Be Seeing You

Music: Sammy Fain (1902-1989)
Words: Irving Kahal (1903-1942)
Arr: Phil Mattson

"I'll Be Seeing You" is a popular song about nostalgia, with music by Sammy Fain and lyrics by Irving Kahal. Published in 1938, it was inserted into the Broadway musical *Right This Way*, which closed after

fifteen performances. The title of the 1944 film *I'll Be Seeing You* was taken from this song at the suggestion of the film's producer, Dore Schary. The song is included in the film's soundtrack.



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: *Batéy* 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

THE VOICES OF THE WESTERN WIND

ELIJAH BLAISDELL (baritone) performs with ensembles across the country as both a soloist and a chorister. An early and new music specialist, his most recent credits include performing as an Adams Fellow with The Carmel Bach Festival, featured soloist with Grammy-Award winning ensemble The Crossing, St. Matthew Passion with Bach Society of St. Louis, Coffee Cantata and Dido and Aeneas with Madison Bach Musicians, and a chorister with The Santa Fe Desert Chorale, Grammy-nominated ensemble True Concord, Grammy-winning ensemble Seraphic Fire, and Boston Lyric Opera. Elijah holds a Master of Music in vocal performance from New England Conservatory and resides in New York City.

ERIC S. BRENNER (*countertenor*) has been hailed for his “penetrating eloquence,” (*NY Times*), “astonishing musicality,” (*NY Classical Review*), & “Mr. Roboto majesty” (*Stage Mage*). You may recognize Eric as the angry monk just to Madonna’s right in footage from the 2018 Met Gala. 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. www.ericbrenner.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



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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)*

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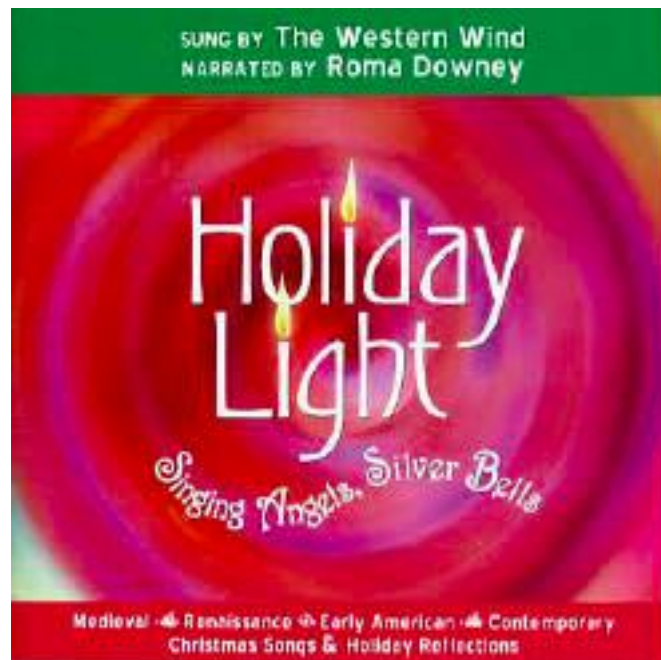
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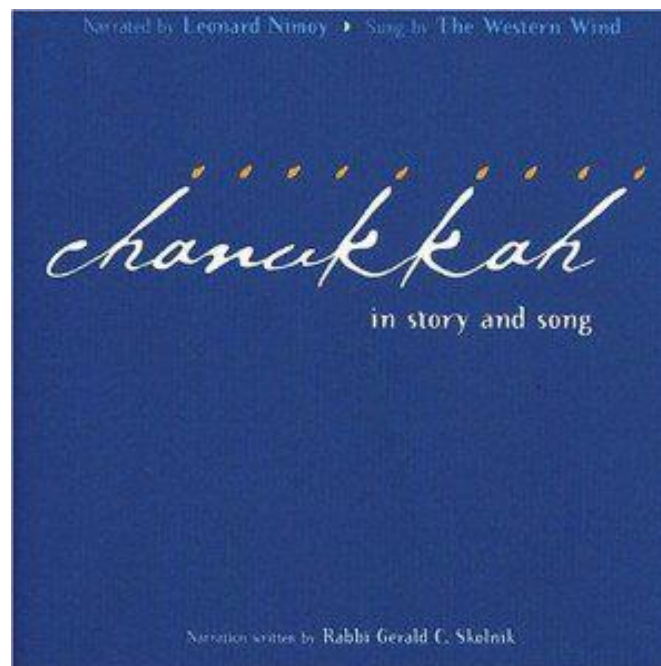
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