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**Front cover**

Returning to Joy

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November 14

Gill Memorial Chapel

Rider University

2083 Lawrenceville Road

Lawrenceville, N.J.

Conductor’s Note

An infectious joy describes the emerging emotion in the first week of in-person rehearsals with Westminster Choir. The excitement to return to choral singing after a hiatus was evident in the jubilant sounds of our music-making. Today’s programming depicts a tumultuous journey of returning to our beloved choral singing after a storm of life, the pandemic. We acknowledge the most difficult parts of the dark surroundings of the pandemic as we move forward into the light.

The lengthy period of silence during the pandemic gripped us with grief and anguish that resonates in the sorrowful texts set by Vittoria, Poulenc, and Ames in the opening set, mourning. A lament of isolation, betrayal and devastation threads through the first three works, *O vos omnes*, “Vinea mea electa’’ from *Quatre motets pour un temps de pénitence*, and the traditional spiritual *I’ve Been in the Storm So Long.* In the second set, a new song, Dale Trumbore ushers us into the new light with the ethereal setting of Barbara Crooker’s poem, *After the storm*, followed by Bach’s *Singet dem Herrn ein neues Lied BWV 225: Sing Unto the Lord a New Song*. We relish in expressions of comfort in Rheinberger’s *Abendlied* and the cherished hymn *Abide with Me*, which frames the third set, comfort. God’s constant presence through the trials of life and death is assured in the traditional South African song *Ndikhokhele Bawo*. With gained assurance, we encourage each other to “love each other with a sincere heart” in Gjeilo’s setting of *Ubi caritas*.

In the final set, celebration, our praise is expressed with joy in Elaine Hagenberg’s buoyant setting of St. Augustine’s *Alleluia* text. In Stacey Gibb’s arrangement of the spiritual *Great God Almighty*, the text vividly depicts the cruelty of slavery and the perseverance and determination to overcome circumstances. Turning mourning into dancing, Christopher Harris sets Sara Teasdale’s text, “I am sandaled with wind and with flame, I have heart-fire and singing to give, I can tread on the grass or the stars, Now at last I can live!” which is from her poem titled Joy.

We conclude with Joseph Flummerfelt’s *Danny Boy* to commemorate our joyous return to our traditions, and creating and sharing choral music again with the Westminster Choir community. May we continue   
to have indescribable joy in our creative force each time we gather to sing together.

*— Lynnel Joy Jenkins*

mourning

O vos omnes

Ludovico Tommaso da Vittoria

(1548 — 1611)

arr. James A. Reilly

**Quatre motets pour un temps de penitence**

**II. Vinea mea electa**

Francis Poulenc

(1899 — 1963)

**I’ve Been in the Storm So Long**

Spiritual

arr. Jeffrey L. Ames

Zoe Beaton, *solo*

a new song

**After the Storm Passes**

Dale Trumbore

(b.1987)

Zoe Beaton, Zoe Bennett, Marion Jacob, and Charlie Ibsen, *solos*

**Singet dem Herrn ein neues Lied BWV 225**

**Mvt. I**

Johann Sebastian Bach

(1685 — 1750)

Katherine Cherbas, *cello*

comfort

**Abendlied, Op. 69, No. 3**

Josef Rheinberger

(1839 — 1901)

**Ubi caritas**

Ola Gjeilo

(b. 1978)

Texts and Translations

**O vos omnes**

*O vos omnes qui transitis per viam, attendite et videte:*

*Si est dolor similis sicut   
dolor meus.*

*Attendite, universi populi, et videte dolorem meum.*

*Si est dolor similis sicut   
dolor meus.*

Text: Lamentations 1:12

O all ye that pass by the way, attend and see:

If there be any sorrow like to   
my sorrow.

Attend, all ye people, and see   
my sorrow:

If there be any sorrow like to   
my sorrow

**Quatre motets pour un temps de penitence**

***II. Vinea mea electa***

*Vinea mea electa,   
ego te plantavi:*

*quomodo conversa es  
in amaritudinem,*

*ut me crucifigeres  
et Barabbam dimitteres?*

*Sepivi te et   
lapides elegi*

*ex te, et ædificavit turrim.*

Trans. High Ross

O vineyard, my chosen one,   
I planted you:

How have you been changed   
into bitterness,

that you would crucify me and set Barabbas free?

I build a fence around you and picked the stones

from you and built a watchtower.

**I’ve Been in the Storm So Long**

I’ve been in the storm so long,

I’ve been in the storm so long, children.

I’ve been in the storm so long,

Oh give me little time to pray.

Oh let me tell my mother how I come along,

Give me little time to pray;

With a hung down head an’ a achin’ heart,

Oh give me little time to pray.

I’ve been in the storm so long,

I’ve been in the storm so long, children.

I’ve been in the storm so long,

Oh give me little time to pray.

Oh when I get to heaven I’ll walk all about,

Give me little time to pray.

Dere’ll be nobody dere to turn me out,

Give me little time to pray.

I’ve been in the storm so long,

Oh give me little time to pray.

Text: Traditional Spiritual

After the Storm Passes

After the storm passes

passes, the wind rinses the sky to aquamarine.

In this clean new light, the corn is polished,

carved of jade, leaves of beryl, viridian;

the gold of the wheatfields, stripes of beaten ore.

Under this great glass eye

we stand, on the rim of summer,

the bones of winter under our feet,

washed again in this bright loud light.

Text: Barbara Crooker (b. 1945)

**­­About the Artists**

# **WESTMINSTER CHOIR**

Lynnel Joy Jenkins,*conductor*

Setting the standard for choral excellence since 1920, the Westminster Choir is composed of students at Westminster Choir College, a division of Rider University’s Westminster College of the Arts.

Recent seasons 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 Anthracite Fields at the historic Roebling WireWorks as part of Westminster’s Transforming Space project.

The ensemble’s performance of John Adams’ El Niño at the 2014 Spoleto Festival U.S.A. was praised by The New York Times as “… superb. Meticulously prepared, the chorus was remarkable for its precision, unanimity and power.”

The Westminster Choir has been recording choral masterworks for nine decades. American Record Guide wrote about its newest recording, Frank Martin: Mass for Double Choir, “This is gorgeous singing…with perfect blend, intonation, diction, ensemble and musicality.” 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, mezzo-soprano, 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 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.

Westminster Choir

**Lynnel Joy Jenkins,** *conductor*

**Akiko Hosaki,** *accompanist*

Hyungbin Lim, *graduate assistant conductor*

**Soprano**

Jocelyn Alam, Mendham, NJ

**Zoe Bennett,** Malvern, PA

**Margaret Louise Bergmark,** Macon, GA

**Katie Blanton,** Mansfield, TX

**Maryrose Canevari,** Pawling, NY

**Claire Fritz,** Elizabethtown, PA

**Marion Jacob,** Bear, DE

**Michelle Kwok,** Hong Kong, China

**Ashley J. Reinhardt,** Stroudsburg, PA

**Alto**

**Zoe Beaton,** Palm City, FL

**Victoria Borrelli,** Berlin, NJ

**Joy Brunson,** Newark, DE

**Grace Comeau,** Bristow, VA

**Chelsea Holbrook,** Quakertown, PA

**Leigh Huber (Alto II),** Bridgewater, NJ

**Emily Huguenin,** Howell, NJ

**Morgen Zwicharowski,** Hagerstown, MD

**Tenor**

**Charlie Ibsen,** San Jose, CA

**Tyler-Minseok Kim,** Siheung, South Korea

**Jacob Keleman,** Larchmont, NY

Joe Kelley, Sanatoga, PA

**Hyungbin Lim,** Seoul, South Korea

**Robert Lapore,** Elizabeth, NJ

**Gregory Nappa,** Newton, NJ

**Orry Walter,** Middleburg, PA

**Bass**

**Yusef J. Collins-Bryant,** Frankford, PA

**Jordan Mongell,** North Andover, MA

**Christopher Palmer,** West Chester, PA

**Craig Peters,** Palmerton, PA

**Kyle St. Sauveur,** Simsbury, CT

**Thomas Stella,** Plainsboro, NJ

**Samuel Stephenson,** Kaohsiung, Taiwan

**Ruihang Zeng,** Shenzhen, China

# LYNNEL JOY JENKINS, CONDUCTOR

Lynnel Joy Jenkins ’94 has varied conducting and teaching experience ranging from the elementary to the collegiate level. Dr. Jenkins’ passion is in cultivating community in the choral classroom while inspiring artistry. She is a choral music educator of international stature, lecturing and conducting in Canada, China, Hong Kong, Iceland, South Africa, and Switzerland. Jenkins has conducted honor choruses at national, divisional, and several state conferences for American Choral Directors Association and Organization for American Kodály Teachers and numerous all-state choruses and choral festivals. An active clinician, she presents interest sessions and workshops on fostering human connection and community in the choral rehearsal at professional music association conferences and colleges.

She is artistic director of Westrick Music Academy and choral educator in the Hopewell Valley Regional School District in New Jersey. At Westrick Music Academy, she conducts touring groups, Princeton Girlchoir Ensemble and Concert Choir. Before these appointments, she served as assistant professor of Music Education at Westminster Choir College of Rider University and conductor of the Resident Training Choir at the American Boychoir School in Princeton, N.J. She was also on the conducting and teaching staff of the Temple University Children’s Choir in Temple University’s Music Preparatory Division and The Haverford School in Pennsylvania.

Dr. Jenkins was inducted into the Music Education Alumni Hall of Fame and presented the Alumni Merit Award in 2014 by Westminster Choir College for her contributions to music education. She has earned degrees from Westminster Choir College of Rider University (B.M.), Temple University (M.M.), and University of Arizona (D.M.A.), and at the first two institutions was awarded the Elaine Brown Conducting Award. Her choral foundations are rooted in the ensemble experiences in Westminster Chapel Choir with Constantina Tsolainou and Westminster Symphonic Choir with Dr. Joseph Flummerfelt.

**AKIKO HOSAKI, ACCOMPANIST**

A collaborative pianist and vocal coach, Dr. Akiko Hosaki frequently appears with singers, instrumentalists, and conductors in the New York metropolitan area. She is currently an adjunct assistant professor at Westminster Choir College of Rider University and serves as the head of vocal staff accompanists and coordinator. During summer, she teaches Westminster’s High School Solo Vocal Artist program as music director. Well-known for her “sensitive playing,” she was the assistant to Dalton Baldwin, legendary collaborative pianist, at Académie internationale d’été de Nice, France, from 2013 until his passing in 2019, and was at Mozarteum Sommerakademie in 2017 and 2018. She was invited to give a master class in Hong Kong in 2016 and 2017.

Dr. Hosaki has collaborated with the Princeton Festival Opera, New Jersey State Opera, Opera North, Castleton Festival, American Boychoir, Princeton Girlchoir, Princeton Symphony Orchestra, Riverside Symphonia and Garden State Philharmonic, among others. In the instrumental world, she has performed at the World Saxophone Congress XIII, Tubonium2 and 3, and she enjoys collaborating in chamber music concerts.