



*Life Is But a Dream*

Poetry and folk song inspire modern  
American works

St. Ignatius of Antioch Episcopal Church  
554 West End Avenue, New York City

Thursday, June 1, 2017 at 8 p.m.

**New Amsterdam Singers**  
**Clara Longstreth, Music Director**  
**David Recca, Assistant Conductor**  
**Nathaniel Granor, Chamber Chorus Assistant Conductor**  
**Pen Ying Fang, Accompanist**

When Music Sounds Ronald Perera (b. 1941)  
Music  
Music, when Soft Voices Die  
Musicians Wrestle Everywhere  
New York Premiere

Fata Morgana (from *A Harvard Triptych*) Dominick Argento (b. 1926)  
David Recca, conductor

Workin' for the Dawn of Peace  
Civil War songs, arr. Ron Jeffers (b. 1943)  
Men's voices

O Sapo Brazilian folk song, arr. Stephen Hatfield (b. 1956)  
David Recca, conductor  
David Ortiz, Jason Hill, percussion

Simple Gifts (Shaker song) Aaron Copland (1900-1990), transcribed  
for choir by Irving Fine

Me! Come! My Dazzled Face! Andrew Rindfleisch (b. 1963)  
Women's voices

**INTERMISSION**

World, I Cannot Hold Thee Close Enough Colin Britt (b. 1985)

Two Songs Ben Moore (b. 1960)  
When I was One-and-Twenty  
When You are Old  
World Premiere of choral version  
Nathaniel Granor, conductor

Amazing Grace Traditional, arr. Eriks Ešenwalds (b. 1977)  
mezzo-soprano Barbara Zucker-Pinchoff

Father William

Irving Fine (1914-1962)

Chamber Chorus

Shakespeare Songs, Book VII

Matthew Harris (b. 1956)

Come unto These Yellow Sands

Thou Canst Not Hit It

soprano Robin Beckhard

Honour, Riches, Marriage-Blessing

O Sweet Oliver

Willow, Willow

World Premiere

Commissioned by the New Amsterdam Singers  
in honor of their founder and Music Director, Clara Longstreth,  
on the occasion of the chorus's (upcoming) 50th Anniversary

Life is But a Dream

Robert Paterson (b. 1970)

New York premiere

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*Please turn off all phones and other devices during the performance.*

## PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Many of the poems composers have chosen for the works we sing today have a visionary aspect; they evoke an enchanted place. Here are some examples:

“Come unto these yellow sands and then take hands...”

(Shakespeare)

“The morning stars the treble led on Time’s first afternoon...”

(Dickinson)

“A shining city of song in the beautiful land of dreams...”

(Longfellow)

“My dazzled face in such a shining place!” (Dickinson)

“Lord, I do fear thou’st made the world too beautiful this year...”

(Edna St. Vincent Millay)

“When we’ve been there ten thousand years, bright shining as the sun...” (John Newton)

“And when we find ourselves in the place just right, ’twill be in the valley of love and delight...” (Shaker song)

Over the past 75 years, American composers have responded to these exalted images with beautiful choral music. There is humor too, and some welcome silliness, in works for full choir, men’s voices, and women’s voices. This is secular music, with one exception: “Amazing Grace” is an old hymn. And while the familiar tune and words are fully American, our arranger is a Latvian composer, Eriks Esenwalds.

We begin with an unusual commission. **Ronald Perera** was asked to write a piece for a famous course at Harvard University, “First Nights,” a study of first performances of such works as *The Rite of Spring*, taught by Thomas F. Kelly. The premiere performance of Perera’s work was at Harvard’s Sanders Theater in 2015.

“When Music Sounds” starts with a “bright and commanding” movement in which the piano has an important role, martial at first, then with gently alternating notes depicting water.

The contrasting second movement, “Music, When Soft Voices Die,” uses delicate, harp-like motifs for the piano while the voices have gentle dissonant clusters. There is a brief climax before a return to the soft, atmospheric chords. In the last movement, shifting harmonies depict the “spheres at play.”

Mr. Perera is a composer whose works New Amsterdam Singers has performed often: over a half-dozen substantial pieces, including two we have commissioned and two we have recorded. From 1971 to 2002 Perera taught at Smith College, where he held the Elsie Irwin Sweeney Chair in Music. He has received many commissions, and his works have been performed at festivals in Europe and the United States — at Alice

Tully Hall, Tanglewood, and Merkin Hall, among other locations.

I. Music (Walter de la Mare)

When music sounds, gone is the earth I know,  
And all her lovely things even lovelier grow;  
Her flowers in vision flame, her forest trees  
Lift burdened branches, stilled with ecstasies.

When music sounds, out of the water rise  
Naiads whose beauty dims my waking eyes,  
Rapt in strange dreams burns each enchanted face,  
With solemn echoing stirs their dwelling-place.

When music sounds, all that I was I am  
Ere to this haunt of brooding dust I came;  
And from Time's woods break into distant song  
The swift-winged hours, as I hasten along.

II. Music, When Soft Voices Die (Percy Bysshe Shelley)

Music, when soft voices die,  
Vibrates in the memory;  
Odours, when sweet violets sicken,  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.

III. Musicians Wrestle Everywhere (Emily Dickinson)

Musicians wrestle everywhere:  
All day, among the crowded air,  
I hear the silver strife;  
And—waking long before the dawn—  
Such transport breaks upon the town  
I think it that “new life!”

It is not bird, it has no nest;  
Nor band, in brass and scarlet dressed,  
Nor tambourine, nor man;  
It is not hymn from pulpit read,—  
The morning stars the treble led

On time's first afternoon!

Some say it is the spheres at play!  
Some say that bright majority  
Of vanished dames and men!  
Some think it service in the place  
Where we, with late, celestial face,  
Please God, shall ascertain!

The Harvard connection continues, from the Perera commission (with the assistance of the Fromm Foundation) to a commission to **Dominick Argento** by the Harvard Glee Club Foundation. He was asked to write for the 150th anniversary of the founding of the Harvard Glee Club. His 2005 piece is called *Apollo in Cambridge*. For male voices and piano, it is subtitled "A Harvard Triptych." Today we sing the third movement, *Fata Morgana*, on a text by Henry Wadsworth Longfellow.

Dominick Argento is widely considered America's leading composer of lyric opera. He has written 13 operas, often creating his own libretti. The son of Italian immigrants, he moved to the Twin Cities, Minnesota, in 1958, and has won many awards, including a Pulitzer Prize.

As the weary traveller sees  
In desert or prairie vast,  
Blue lakes, overhung with trees,  
That a pleasant shadow cast;

Fair towns with turrets high,  
And shining roofs of gold,  
That vanish as he draws nigh,  
Like mists together rolled,—

So sweet illusions of Song,  
That tempt me everywhere,  
In the lonely fields, and the throng  
Of the crowded thoroughfare!

O sweet illusions of Song!

But when I would enter the gate  
Of that golden atmosphere,  
It is gone, and I wonder and wait

For the vision to reappear.

I approach, and ye vanish away,  
I grasp ye, and ye are gone;  
But ever by night and by day,  
The melody soundeth on.

So I wander and wander along,  
And forever before me gleams  
The shining city of song,  
In the beautiful land of dreams.

The men continue with *Workin' for the Dawn of Peace*, an arrangement by **Ron Jeffers** of Civil War songs *Two Brothers* and *Tentin' Tonight*. Mr. Jeffers is professor emeritus at Oregon State, where he was director of choral activities. He founded the company Earth Songs, which has published choral music of many countries. He also published a four-volume series, *Translations and Annotations of Choral Repertoire*, giving word-by-word translations of works in Latin, German, French, Italian, and Hebrew.

### **Two Brothers**

Two brothers on their way,  
One wore blue and one wore gray.

One wore blue and one wore gray,  
As they marched along their way;  
The fife and drum began to play,  
All on a beautiful mornin'.

One was gentle, one was kind;  
One came home, one stayed behind.

### **Tentin' Tonight**

(Mournin', mournin', mournin'...)

Many are the hearts that are weary tonight,  
Waitin' for the war to cease;  
Many are the hopes, the hopes once high and bright,  
That sleep with those at peace.

Waitin' tonight, workin' tonight,  
Workin' that the war might cease!

O many are the hearts that are workin' for the right,  
Waitin' for the dawn of peace.

Like Ron Jeffers, Canadian **Stephen Hatfield** has arranged folksongs from a variety of cultures. He is a composer, teacher, and lecturer, interested in theater as well as musical folklore. He lives in the rain forests of Vancouver Island, where his father is blood-brother to a Kwagiutt chief. For *O Sapo* he has arranged a Brazilian folk song for women's voices, and has used both real and vocal percussion as well as a dialect of Portuguese combined with nonsense syllables.

Olha o sapo ta na tóca  
Ta na lóca ta na lóca  
Ta na tóca ta danado pra brigá,  
oi!

Amarra a vara péga a vara  
Vira a vara bóta tudo direitinho

Que o matuto qué comprá.

Arruma a rôcha bóta fogo

Na ciranda deixa tudo  
Na quitanda prá péga quando  
voltá.

Look at the toad  
He's in the hole, in the hole,  
He's dying for a fight, hey!

Tie the rod, get hold of the rod,  
Turn the rod, put everything in  
place

Because the country boy is  
looking to buy it.

Get the stuff together, light up  
the party,

Leave everything in the tent,  
Pick it up on the way back.

One of **Aaron Copland**'s most beloved works is *Appalachian Spring*, written for the dancer and choreographer, Martha Graham. A signature motif in that iconic dance is the Shaker tune "Simple Gifts." Today the women sing Copland's adaptation of the tune, transcribed for chorus by **Irving Fine**. Fine conducted chorus and orchestra at Harvard, where he was a professor from 1945 to 1950. (From 1950 until 1962, when he died of a heart attack, he taught at Brandeis University.) Fine was close to a distinguished group of composers in Boston, including Copland, Leonard Bernstein, Arthur Berger, Harold Shapero, and Lukas Foss.

Since Harvard has turned up often on this program, here is an interesting tidbit of history. Irving Fine and others often chafed at the Harvard music department's focus on musicology, as opposed to live music. When President Eliot was confronted with a proposal to give academic credit for piano lessons, he declared, "But that's manual labor!" By 2015, the time of Perera's commission, the university had certainly broadened its idea of music in a college setting.

'Tis the gift to be simple, 'tis the gift to be free,  
'Tis the gift to come down where you ought to be,  
And when we find ourselves in the place just right,  
'Twill be in the valley of love and delight.

When true simplicity is gained,  
To bow and to bend we shan't be ashamed.  
To turn, turn will be our delight  
'Till by turning, turning we come round right.

The composer **Andrew Rindfleisch** is a pianist, conductor, educator, and record producer. With a Harvard PhD, he is also interested in jazz and improvisation. He has won over 40 awards and prizes for his music, including the Aaron Copland award, and a Guggenheim fellowship. He has founded contemporary music ensembles, and over the past 20 years has conducted or produced 500 works by living composers. He has written for orchestra, for brass ensemble, chamber works for strings and woodwinds, and for chorus.

Mr. Rindfleisch writes this about his setting of Emily Dickinson's "Me! Come! My Dazzled Face!": "This extroverted composition, with racing imitation and occasional pointillistic textures, attempts to capture the adventure and near-manic joy of the poem's substance: that is, the breath-taking excitement and ecstatic realization of being recognized and welcomed into heaven by the saints themselves."

Me! Come! My dazzled face  
In such a shining place  
Me! Hear! My foreign ear  
The sounds of welcome near!  
The saints shall meet  
Our bashful feet.  
My holiday shall be  
That they remember me;  
My paradise, the fame  
That they pronounce my name!

The youngest composer on this program is **Colin Brett**, who has distinguished himself both as composer and conductor. He has conducted the choral groups Amuse, C4, and the West Village Chorale in NYC. His extensive list of choral works is published by several houses, including the Simon Carrington series on Alliance Music. He wrote the following program note on his 2009 composition "O World, I cannot hold thee

close enough.”

After growing up in Maine, Edna St. Vincent Millay (1892-1950) received her education at Vassar and then settled in Greenwich Village, New York City. Like much of her poetry, “God’s World” is both euphoric and nostalgic, expressing a bittersweet melancholy at the ephemeral beauty and incomprehensible expanse of the world. Like Millay’s poem, the piece is divided into two sections: the first, an exhilarated exclamation of joy, and the second, a quieter expression of wonderment and awe.

O World, I cannot hold thee close enough!

Thy winds, thy wide grey skies!

Thy mists, that roll and rise!

Thy woods, this autumn day, that ache and sag

And all but cry with colour! That gaunt crag

To crush! To lift the lean of that black bluff!

World, World, I cannot get thee close enough!

Long have I known a glory in it all,

But never knew I this;

Here such a passion is

As stretcheth me apart,—Lord, I do fear

Thou’st made the world too beautiful this year;

My soul is all but out of me,—let fall

No burning leaf; prithee, let no bird call.

Two years ago NAS discovered the compelling romantic voice of **Ben Moore**. We sang *The Lake Isle of Innisfree* and *Dear Theo* in 2015, and today turn to two songs originally written for solo voice, now in choral versions. Moore’s songs are at the center of his work. They have been performed by Deborah Voigt, Frederica von Stade, Robert White, Susan Graham, and Audra McDonald, among others. He has also composed songs for the Metropolitan Opera, especially comic material for gala occasions.

About the first piece, Moore writes: “‘When I was One-and-Twenty’ expresses the poet A.E. Housman’s ever-present theme of lost innocence in a text which on the surface is merely lighthearted and witty. . . . The setting is jaunty and rhythmic with the addition of ‘Tra-la-la’s’ augmenting the piano accompaniment. But the modal melody should also convey some sense of sadness and disillusionment.”

When I Was One-and-Twenty (A.E. Housman)

When I was one-and-twenty

I heard a wise man say,  
“Give crowns and pounds and guineas  
But not your heart away;  
Give pearls away and rubies  
But keep your fancy free.”  
But I was one-and-twenty,  
No use to talk to me.

When I was one-and-twenty  
I heard him say again,  
“The heart out of the bosom  
Was never given in vain;  
'Tis paid with sighs a plenty  
And sold for endless rue.”  
And I am two-and-twenty,  
And oh, 'tis true, 'tis true.

When You Are Old (W.B. Yeats)  
When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

“Amazing Grace,” a song as familiar as “Simple Gifts,” has an interesting history. The lyrics were written in 1773 by a former British slave trader, John Newton, 25 years after his conversion to Christianity. In 1835 William Walker, author of the hymnbook *Southern Harmony*, combined those lyrics with a tune called “New Britain.” **Eriks Ešenwalds** has written an inventive eight-voice harmonization of the song.

Ešenwalds is an exceedingly busy and popular Latvian composer whose works for chorus have been sung on every continent. His

orchestral compositions have been performed by the Boston Symphony, the City of Birmingham Symphony Orchestra, and the Utah Symphony. He has written two operas, a multimedia symphony, and has had five recordings made of his works.

Amazing grace! How sweet the sound  
That saved a wretch like me!  
I once was lost, but now am found;  
Was blind, but now I see.

'Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed.

Through many dangers, toils and snares,  
I have already come;  
'Tis grace hath brought me safe thus far,  
And grace will lead me home.

The Lord has promised good to me,  
His Word my hope secures;  
He will my Shield and Portion be,  
As long as life endures.

When we've been there ten thousand years,  
Bright shining as the sun,  
We've no less days to sing God's praise  
Than when we'd first begun.

The Chamber Chorus winds up its group with **Irving Fine's** "Father William," one of the *Three Choruses from Alice in Wonderland*, which he composed in 1943. This is a witty musical setting of Lewis Carroll's absurd and wonderful poem, marked by rhythmic dexterity and harmonic surprises.

"You are old, Father William," the young man said,  
"And your hair has become very white;  
And yet you incessantly stand on your head—  
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,

“I feared it might injure the brain;  
But, now that I’m perfectly sure I have none,  
Why, I do it again and again.”

“You are old,” said the youth, “and your jaws are too weak  
For anything tougher than suet;  
Yet you finished the goose, with the bones and the beak—  
Pray, how did you manage to do it?”

“In my youth,” said his father, “I took to the law,  
And argued each case with my wife;  
And the muscular strength which it gave to my jaw  
Has lasted the rest of my life.”

New Amsterdam Singers first performed works of **Matthew Harris** in 1993. We have since performed most of his six volumes of *Shakespeare Songs*, as well as *Lorca Songs*, *Songs of Innocence and Experience*, and *Object Lessons* for women’s voices, and most recently *Fantasy on La Bamba*. In 1993 NAS recorded five of the *Shakespeare Songs*; recently this *a cappella* series has been recorded by several professional choirs. It is performed worldwide.

Mr. Harris works in all genres, including opera. The New York City Opera performed scenes from *Tess* on its American Composers Showcase Series. The National Endowment for the Arts has twice awarded him fellowships, as have the New York Foundation for the Arts, Tanglewood, Meet the Composer, and the MacDowell and Yaddo colonies. In 2014 a commercial recording of Harris’s choral music appeared, *Music and Sweet Poetry*.

While the first volumes of Harris’s *Shakespeare* sets used rather well-known texts, Volume Seven uses some almost unknown ones. Here is Harris’s program note on the new set, which NAS commissioned in the summer of 2016.

This is the latest in an *a cappella* series going back three decades in which I use for text the lyrics to songs in Shakespeare’s plays.

“Come unto These Yellow Sands” is my gentle invitation to the listener, at least until the animals take over. “Thou Canst Not Hit It,” in my interpretation, is a song about trying to hit high and low notes. Surrounded by comedy and tragedy, “Honour, Riches, Marriage-Blessing” is the idyllic center of the set. “O Sweet Oliver,” with its dueling boy and girl choirs, leads into “Willow, Willow,” where the poem’s word repetitions inspire the driving rhythm.

I. Come unto these yellow sands (*The Tempest*)

Come unto these yellow sands,  
And then take hands:  
Courtsied when you have and kiss'd  
The wild waves whist,  
Foot it feately here and there;  
And, sweet sprites, the burthen bear.  
Hark, hark!  
Bow-wow.  
The watchdogs bark:  
Bow-wow,  
Hark, hark! I hear  
The strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.

II. Thou canst not hit it (*Love's Labour's Lost*)

Thou canst not hit it, hit it, hit it,  
Thou canst not hit it, my good man.  
An I cannot, cannot, cannot,  
An I cannot, another can.

III. Honour, riches, marriage-blessing (*The Tempest*)

JUNO

Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings on you.

CERES

Earth's increase, foison [abundant harvest] plenty,  
Barns and garners never empty,  
Vines and clust'ring bunches growing,  
Plants with goodly burthen bowing;

Spring come to you at the farthest  
In the very end of harvest!  
Scarcity and want shall shun you;  
Ceres' blessing so is on you.

IV. O Sweet Oliver (*As You Like It*)

O sweet Oliver,  
O brave Oliver,  
Leave me not behind thee:

Wind away,  
Begone, I say,  
I will not to wedding with thee.

V. Willow, Willow (*Othello*)

The poor soul sat sighing by a sycamore tree,  
Sing all a green willow;  
Her hand on her bosom, her head on her knee,  
Sing willow, willow, willow:  
The fresh streams ran by her, and murmur'd her moans;  
Sing willow, willow, willow;  
Her salt tears fell from her, and soften'd the stones;  
Sing willow, willow, willow;  
Sing all a green willow must be my garland.  
Let nobody blame him; his scorn I approve;  
I called my love false love; but what said he then?  
Sing willow, willow, willow:  
If I court moe women, you'll couch with moe men.

**Robert Paterson**'s first love was percussion, but he discovered composition soon after, writing his first piece at age 13. He invented the six-mallet marimba technique. He is artistic director of the American Modern Ensemble. He has written ten orchestral works, and his music has been performed by the Louisville Symphony, American Composers' Orchestra, and the Minnesota Orchestra. He has been composer-in-residence at the League of American Orchestras, and has also written two operas, the most recent of which, *Three Way*, will be performed at the Brooklyn Academy of Music in June 2017.

NAS sang Paterson's *Choral Suite* from *A New Earth* in 2016. Music Sacra recorded "Life is But a Dream" in 2015 on a CD devoted to Paterson. It was commissioned by the Chamber Choir of Europe, who had requested that it be based on the nursery rhyme. Here is Paterson's description of the piece:

The text and initial melody for "Life is But a Dream" is based on the English nursery rhyme "Row, Row, Row Your Boat," a popular round sung by children all over the world. While working on this piece, I discovered quite a few variations — many of them humorous — as well as distinctive versions in different languages. In this work, I use the English version in its entirety and also words and phrases from the German, French, Italian, and Latin versions. I superimpose these words and phrases, creating a flowing, quilt-like dreamscape.



## **NEW AMSTERDAM SINGERS**

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Assistant Conductor  
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NEW AMSTERDAM SINGERS is incorporated as a nonprofit charitable organization under the laws of the State of New York. Contributions are tax-deductible. Dues and ticket sales meet only half of our annual expenses. Donations of any size are gratefully accepted and can be made online ([nasingers.org/support-nas](http://nasingers.org/support-nas) or mailed to New Amsterdam Singers, Inc., Box 373, Cathedral Station, New York, NY 10025. A copy of our latest annual report is available upon written request.

## **NAS Restricted Endowment Fund**

At the conclusion of our thirtieth-anniversary capital campaign, NAS established a restricted endowment fund to help provide a steady source of income and stability. Thanks to the generosity of more than a hundred donors, we achieved a sizable beginning principal balance. Additional gifts by check, stock transfer, or bequest are most welcome.

## **NAS Online**

Visit [www.nasingers.org](http://www.nasingers.org) for the latest chorus news. The site includes a list of the many commissions and premieres that New Amsterdam Singers has been proud to present (click on "Our Music"). For updates on our concerts, tours, and benefits, photo galleries of chorus events, alumni news, etc., "like" us on Facebook and follow us on Twitter.

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## THE NEW AMSTERDAM SINGERS

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Orren Alperstein  
Jane Barry  
Robin D. Beckhard  
Jayanthi Bunyan \*  
Darlene Challberg  
Laura Cohen \*  
Susan Daum  
Katey Dolezal  
Holly Fisher \*  
Lauren Goff \*  
Borbala Görög  
Lindsay Graham\*\*  
Rebecca Harris  
Laura Klein  
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Jaime C. Leifer \*\*  
Katherine Massinger  
Andrea Olejar \*  
Judith Pott \*  
Bernardica Sculac-Stern  
Elspeth E. Strang  
Jennifer Trahan  
Laure Wassen

### Altos

Gabi Barton \*  
Rebecca Dee \*  
Stephanie Golob  
Pam Haft  
Elizabeth Hardin  
Sally Hoskins  
Hannah Kerwin  
Lucy Kraus  
Betty Kulleseid  
Nayantara Mukherji  
Nina Reiniger  
Charlotte Rocker \*  
Leila Sesmero-Pinegar  
Ellen Stark \*  
Vera Sziklai  
Donna Zalichin  
Barbara Zucker-Pinchoff \*

### Tenors

Vincent Cloyd Exito  
Yoann Dubernet  
Nathaniel Granor \*\*  
Dan Lalumia \*\*  
Robert Marlowe  
Horacio Martinez  
Nathan Mickelson  
Paul Parsekian  
Robert Pietrzak  
John Pinegar  
Tim Sachs \*\*  
William Simpson  
Henry Stroke  
Robert Thorpe \*  
Scott Wilson

### Basses

Bendix Anderson  
Michael Berger  
Joseph Brooks  
Walter Daum  
Timothy DeWerff \*  
Brian Farrell  
Scott Gillam  
Rick Hibberd  
Jason Hill \*  
Philip Holmgren \*\*  
Steve Holtje \*\*  
Michael Landy \*  
John Leuenhagen  
Michael Milton  
David Ortiz \*  
Robert Palmer  
David Recca

\*Chamber Chorus

\*\*Chamber Chorus only

## About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-ninth year, is known for the breadth and variety of its repertoire. Specializing in *a cappella* and double chorus works, the chorus sings music ranging from the sixteenth century through contemporary pieces, including many it has commissioned. Recent world premieres include compositions by Paul Alan Levi, Elizabeth Lim, Robert Paterson, and Ronald Perera. American and New York City premieres in the current decade have included works by Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Stephen Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin. In 2016 NAS performed Frank Martin's oratorio *Golgotha* with professional orchestra and soloists as guests of Trinity Wall Street. This concert, under the direction of Clara Longstreth, marked the first time the work was heard in New York City in over fifty years.

NAS performed with the New York Philharmonic under Leonard Bernstein, at Alice Tully Hall as a guest of Clarion Concerts, and with the American-Russian Youth Orchestra under Leon Botstein at Tanglewood and Carnegie Hall. NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop, in 1999, and in 2006 NAS performed *Voices of Light* at the Winter Garden of the World Financial Center, with Anonymous Four and Ensemble Sospeso under David Hattner, for broadcast on WNYC's *New Sounds*.

NAS appears internationally under Ms. Longstreth's direction. The chorus has sung at the Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at Miedzyzdroje, Poland; the Festival of the Algarve in Portugal; Les Chorégies d'Orange in France; and the Llangollen International Musical Eisteddfod in Wales. Recent tours have found the chorus appearing in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, Argentina and Uruguay, South Africa, and most recently in Greece in 2015. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

CLARA LONGSTRETH has conducted New Amsterdam Singers since its formation in 1968. She has served on the faculty of Rutgers University, where she conducted the Voorhees Choir of Douglass College. A student of conductor G. Wallace Woodworth at Harvard, Ms. Longstreth trained for her Masters degree at the Juilliard School under Richard Westenburg. Further study included work with Amy Kaiser and Semyon Bychkov at the Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival.

In 1997 Ms. Longstreth guest-conducted the Limón Dance Company in performances with NAS and the Riverside Church Choir. In 2010 she again conducted the Limón Dance Company at the Skirball Center at NYU. She is a frequent guest conductor at the annual Messiah Sing-In at Avery Fisher Hall and at the summer sings of the West Village Chorale, the New York Choral Society, and other choruses. She has also served as adjudicator of choral festivals, conducted the Riverdale Country School choral groups and conducted the

Juilliard Chorus and Orchestra at Alice Tully Hall. In 2006 she presented a lecture-demonstration on “Adventures in Programming” for the Eastern Division Convention of the American Choral Directors Association.

Of Ms. Longstreth’s programs, Allan Kozinn wrote in *The New York Times*, “When a director takes up the challenge of building a cohesive program around a broad theme, we are reminded that programming can be an art.”

DAVID RECCA is currently an Adjunct Professor of Music at the Conservatory of Music of Purchase College, SUNY. There he directs the Purchase College Chorus and Purchase Chamber Singers, and he teaches a variety of undergraduate courses including music history, music theory and ear training. He is also the director of the Southern Connecticut Camerata, a Norwalk-based early music ensemble approaching its sixtieth season, and he is in his third season as assistant director of New Amsterdam Singers. In May 2014, David completed the coursework and performing requirements for the Doctorate of Musical Arts Degree in Choral Conducting at the Yale School of Music and the Yale Institute of Sacred Music. He holds a Master’s degree in Choral Conducting from the Eastman School of Music and a Performer’s Certificate in Vocal Coaching and a Bachelor of Music Degree in Composition from Purchase College.

PEN YING FANG studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a BM and MM in Piano, at Rutgers University. Ms. Fang has accompanied many prominent artists in master classes, including Keith Underwood, Evelyn Glennie, Brian Macintosh, and Christopher Arneson. In 2007 she played at the Florence Voice Seminar in Florence, Italy. Currently she serves as a staff accompanist at Westminster Choir College in Princeton, New Jersey, and teaches piano students in the central New Jersey area.

### NAS CDs

NAS’s Fortieth Anniversary two-CD set compiles twenty-four concert performances dating from our Merkin Concert Hall debut in May 1983, almost two-and-a-half hours of music for just \$20. Composers represented include Bach, Schein, Schütz, Haydn, Schubert, Dvořák, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, Paul Alan Levi, Matthew Harris, Ronald Perera, and Irving Fine.

NAS also has available our second commercial CD, *Island of Hope*, featuring twentieth-century American choral music. It includes works by Leonard Bernstein, Ricky Ian Gordon, Paul Alan Levi, Ronald Perera, and Randall Thompson. Our first CD, *American Journey*, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives, and Halsey Stevens. Both appear on the Albany Records label and are available for \$15 each at our concerts.

NAS CDs can also be obtained by mail from New Amsterdam Singers, P.O. Box 373, New York, NY 10025. Please add \$3 for shipping and handling on mail orders. CDs and tapes of selected NAS performances are also available.

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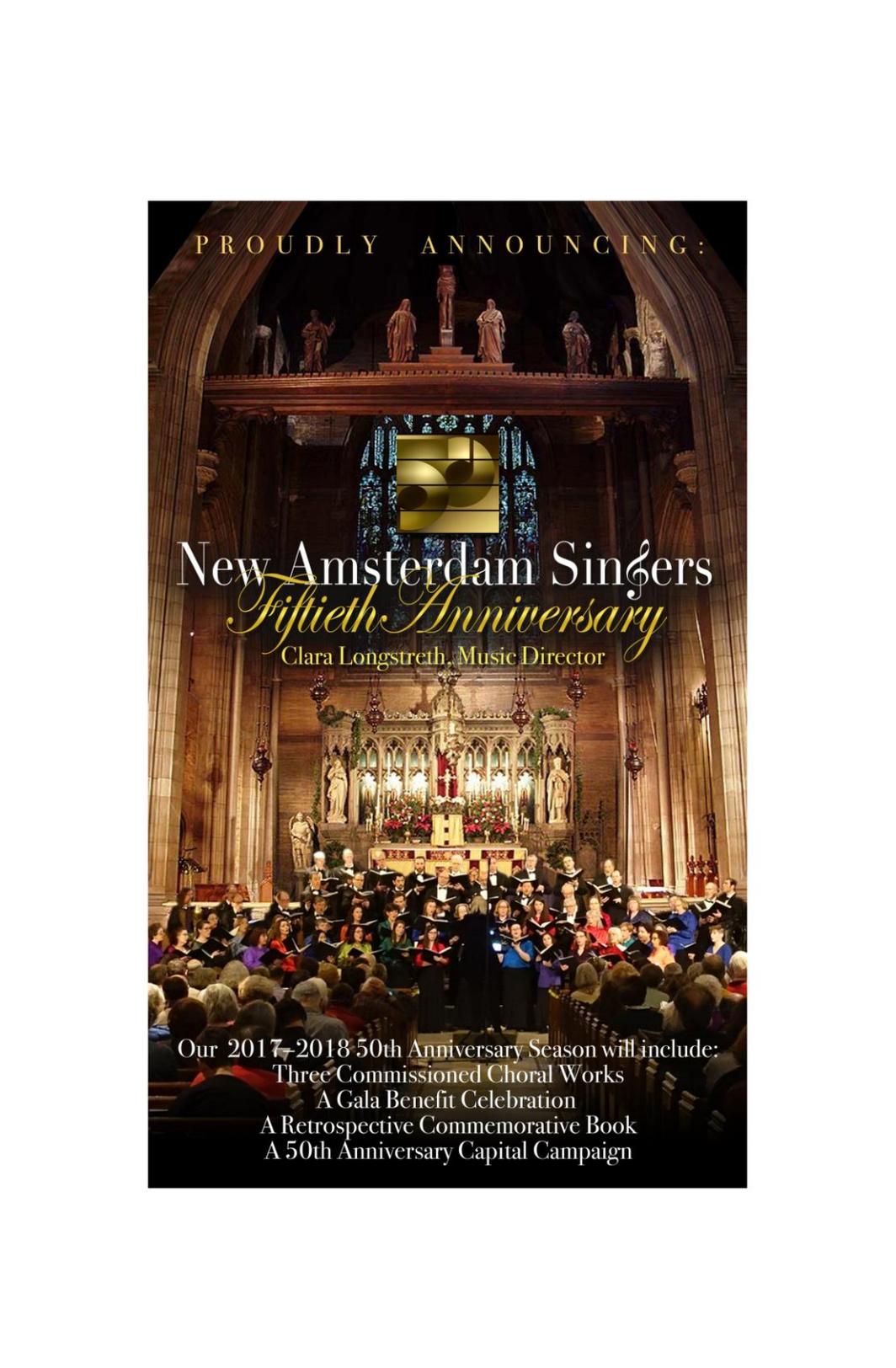
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PROUDLY ANNOUNCING:

New Amsterdam Singers  
*Fiftieth Anniversary*  
Clara Longstreth, Music Director

Our 2017–2018 50th Anniversary Season will include:  
Three Commissioned Choral Works  
A Gala Benefit Celebration  
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