



The Mass, The Dance, The Feast

New Amsterdam Singers

Friday, December 11, 2015 at 8 PM
Sunday, December 13, 2015 at 4 PM

Immanuel Lutheran Church
122 East 88th St. at Lexington Ave.

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

Missa Brevis Dietrich Buxtehude (1637-1707)
Kyrie
Gloria

Missa Cantorum Orlando di Lasso (1532-1594)
Kyrie
Gloria
Agnus Dei
Jayanthi Bunyan, Laura Cohen, Holly Fisher, Lindsey Graham, Kate Leahy,
sopran; Gabi Barton, Donna Zalichin, Barbara Zucker-Pinchoff, alti;
Nathaniel Granor, Robert Thorpe, Scott Wilson, tenori; Jason Hill, Steve Holtje,
David Ortiz, bassi; Clara Longstreth (12/11), David Recca (12/13), conductor

Missa Brevis in D Benjamin Britten (1913-1976)
Kyrie
Gloria Barbara Zucker-Pinchoff, Charlotte Levitt (12/11), Jaime
Leifer (12/13), Jayanthi Bunyan, sopran
Sanctus
Benedictus Kate Leahy, soprano; Barbara Zucker-Pinchoff, alto
Agnus Dei

Women's voices
Stephen Rapp, organ

Intermission

Ave Maris Stella Lajos Bárdos (1899-1986)
Regina Caeli Cecilia McDowall (b. 1951)
Bethlehem Down Peter Warlock (1894-1930)
Tomorrow shall be my dancing day Trad., arr. David Willcocks (1919-2015)
Kate Leahy, Jaime Leifer, sopran
Nathaniel Granor, conductor

Our Joyful'st Feast Einojuhani Rautavaara (b. 1928)
Jayanthi Bunyan, soprano; Ellen Stark, alto
Chamber Chorus

Fürchte dich nicht Johann Sebastian Bach (1685 - 1750)
Motet for Double Chorus
Stephen Rapp, portative organ

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

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

The first half of today's program consists of three highly contrasted versions of the *Missa Brevis*. A universal feature of any *Missa Brevis* is the omission of a mass's longest portion, the *Credo*. But what is included or omitted beyond that is at the composer's discretion. You will hear seventy voices in a five-part *a cappella* work by Dietrich Buxtehude, fourteen voices in a four- and five-part setting by Orlando di Lasso, and over forty women's voices with organ in a more recent (1959) work by Benjamin Britten.

The German composer **Dietrich Buxtehude** lived between the times of Schütz and Bach, and was known chiefly for his organ music and cantatas. Bach is reported to have journeyed two hundred miles on foot at age twenty to visit Buxtehude, probably to hear the old master play his organ music in the church at Lübeck. (Bach probably did not hear the *Missa Brevis* that is on today's program.) The *Missa Brevis* is the only work of its kind in *stile antico* by Buxtehude; the term "brevis" (short) is used because the Lutheran church retained only the Kyrie and Gloria of the Catholic Mass. There is little to distinguish this work from the works of Renaissance masters such as Palestrina or di Lasso. Buxtehude has composed a skillful web of easy, seamless counterpoint, with only the briefest moments of chordal (homophonic) harmony.

The phrase *Rex coelestis* (King of heaven) is set with pealing, descending scales in thirds, which sound appropriately celebratory. There are two instances of affecting chromatic writing: ascending half-note scales for *miserere nobis* (have mercy on us), and descending half-step scales in the Amen. This use of chromaticism, more typical of the Baroque than the Renaissance, is one sign that Buxtehude was indeed a 17th-century master.

We now move two generations back in history, to the Renaissance master, Orlando di Lasso, who was acclaimed, with Palestrina, as one of the greatest composers of his day. His creative output was tremendous, spanning over 2,000 compositions, in four languages, in every form, including 53 masses, 100 magnificats, and many madrigals, motets, lieder, and chansons. For a short time he experimented with bold and unconventional harmony. The *Prophetæ Sybillarum* was an extended work in this chromatic style. The incomplete mass heard today, *Missa Cantorum*, also uses surprisingly chromatic language. Written for four and five voices, it omits the *Credo* and *Sanctus*. The resulting miniature Mass is restrained and lovely, and gains much interest from the chromaticism that would more commonly be found in a madrigal than a mass.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonæ voluntatis.

Glory be to God in the highest.

And on earth peace

to men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Sanctus (Britten only)
Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus (Britten only)
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei (Britten, di Lasso)
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten
Son.
Lord God, Lamb of God,
Son of the Father.

You who takes away the sins of the
world, have mercy upon us.
You who takes away the sins of the
world, receive our prayer.
You who sits at the right hand of the
Father, have mercy upon us.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He that comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takes away the sins of the world, have
mercy upon us.
Lamb of God.
Grant us peace.

Benjamin Britten, justly celebrated as England's greatest composer since Henry Purcell, is best known for his operas and choral works, which are widely performed in the United States. *Missa Brevis in D* was written in 1959 to honor George Malcolm, retiring organist and choral conductor at Westminster Cathedral. Well known as a conductor and trainer of boys' choruses, Malcolm encouraged a type of vocal production that had a sharp and more focused sound than that of the traditional boys' choir with its soft and breathy head tones.

This composition honors Malcolm and the Cathedral choir by requiring clarity of articulation, treating the voices as wind instruments, and by creating individual parts that are relatively uncomplicated to sing in themselves. When they are brought together, however, the result is a remarkably concentrated texture marked by contrasting rhythms, harmonies, and elaboration of melodic motives that celebrate the interval of a fourth with amazing consistency throughout. The ability to make complex music sound relatively direct and simple to the listener is a hallmark of Britten's style. Who, for example, would guess that the opening phrases of the *Sanctus*, with a descending sequence of phrases that suggest the tolling of bells, are set in 12-tone style worthy of the most stringent "atonal" composition? And while recognition of these arcane niceties adds to appreciation of Britten's skill, it is not essential to the enjoyment of this wonderful Mass, whose brevity is acknowledged musically by length and style, and liturgically by the omission of the *Credo* text. Britten's masterpiece, the *War Requiem*, followed *Missa Brevis* by only two years.

The Chamber Chorus sings twentieth-century works from three countries, each with a great choral tradition: Hungary, England, and Finland. We begin with **Lajos Bárdos**, distinguished and important composer, conductor, teacher, and publisher. He served as professor of music at the Franz Liszt Academy of Music in Budapest from 1928 to 1967. As publisher, he founded, along with two friends, the company Magyar Korus, which published 2,000 works of both old masters and contemporary composers. Starting in 1931, it flourished for twenty years before being shut down by the Communist regime in 1950. Bardos' own compositions draw on Renaissance polyphony and Hungarian folk music, following in the tradition of Bartók and Kodály. He composed 800 works, including folksong arrangements, masses, motets, theater, and instrumental music. *Ave Maris Stella* is a delicate seven-verse motet on a very old sacred text. One curious line of the text, "mutans Evae nomen" (reversing Eve's name), plays on the reversibility of "Ave" and "Eva."

Ave maris stella, Dei Mater alma,

Atque semper Virgo,
felix caeli porta.

Sumens illud Ave, Gabrielis ore,
Funda nos in pace,
mutans Evae nomen.

Hail, Star of the Sea, loving Mother of
God,

And Virgin immortal,
Heaven's blissful portal!

Receiving that "Ave" from the mouth of
Gabriel,
Reversing the name of "Eva," establish
us in peace.

Solve vincla reis,
profer lumen caecis,
Mala nostra pelle,
bona cuncta posce.

Virgo singularis, inter omnes mitis,

Nos culpīs solutos mites fac et
castos.

Vitam praesta puram,
iter para tutum,
Ut videntes Jesum semper
collaetemur.

Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto, tribus honor unus.
Amen.

Break the chains of sinners,
bright light to the blind,
Drive away our evils,
and ask us for all good things.

Incomparable Virgin, meek above
all others,

Make us, freed from our faults,
meek and chaste.

Keep our life pure,
make our journey safe,
So that, seeing Jesus, we may
rejoice together forever.

Let there be praise to God the Father,
and glory to Christ the most High,
And to the Holy Spirit, and to the
three in one honor. Amen.

Another Marian text, *Regina Caeli*, was set by the contemporary British composer **Cecilia McDowall**. *Regina Caeli* is an Easter antiphon with an interesting legend/history. The text was "received" by Pope Gregory the Great (590-604) while he was walking barefoot in a procession one Easter morning, and heard angels singing the first lines, to which he added one of his own. Cecilia McDowall's music has been commissioned and performed by leading choirs, ensembles, and festivals in England. Her setting of the ancient poem is notable for two contrasting elements: massive chords serve as pillars on the word "Alleluia," while the body of the text is set in a dancing, joyful *allegro spiritoso* with changing meters.

Regina caeli, laetare, alleluia.
Quia quem meruisti portare,
alleluia.
Resurrexit sicut dixit, alleluia.

Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice, Alleluia.
for he whom you were worthy to
bear, Alleluia.
has risen again, as he said he would,
Alleluia.
Pray for us to God, Alleluia.

Peter Warlock was the pen name of Philip Heseltine, an English composer, critic, author, and scholar born in 1894. In his short life he composed much vocal chamber music and many songs and choral works; he was especially noted for his carols, which have been called the greatest since the anonymous ones of the Middle Ages.

Bethlehem Down is surely one of the loveliest of all carols. It may surprise listeners that the inspiration for its composition was neither elevated nor pious. Warlock's close friend, the poet Bruce Blunt, describes it:

"In December 1927 we were extremely hard up, and in the hope of being able to get suitably drunk at Christmas, conceived the idea of collaborating on a carol which should be published in a daily paper. So walking on a moonlit night between two pubs, I thought of the words to *Bethlehem Down*. I sent them off to Philip in London, the carol was completed in a few days, and was published (words and music) in the *Daily Telegraph* on Christmas Eve. We had an immortal carouse on the proceeds and decided to call ourselves Carols Consolidated."

When He is King we will give Him the Kings' gifts,
Myrrh for its sweetness and gold for a crown,
"Beautiful robes," said the young girl to Joseph,
Fair with her firstborn on Bethlehem Down.

Bethlehem Down is full of the starlight—
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When He is King they will clothe Him in gravesheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here He has peace and a short while for dreaming,
Close-huddled oxen to keep Him from cold,
Mary for love and for lullaby music
Songs of a shepherd by Bethlehem fold.

Sir David Willcocks died on September 17, 2015 at age 95. A lengthy obituary in the English *Telegraph* started with this summary: "Choirmaster who redefined the sound of British choral music and once played the piano under heavy shell fire in Normandy."

Willcocks was a beloved, influential conductor who spent seventeen years as director of music at King's College, Cambridge and thirty-eight years in charge of the Bach Choir. He edited *Carols for Choirs* and its second volume. He worked with composers including Vaughan Williams, Britten, and Howells. He was knighted in 1977. He conducted the first English language recording of Bach's *St. Matthew Passion*.

Willcocks' high standards for choral singing applied to his work with generations of school boys: in his King's Choir, a boy was allowed one yawn at the 8 AM rehearsal, but a second would mean putting his head under a cold tap. Always an athlete, Willcocks was a cross-country runner, played squash, rode horses, and was a surfer, which he continued into his eighties. During the war he received an M.C. for his service.

Tomorrow Shall be my Dancing Day is a light-hearted melody in a

dancing rhythm. Syncopations and cross-rhythms enliven this arrangement from 1966.

Tomorrow shall be my dancing day,
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

Refrain:

Sing O my love, O my love, my love, my love,
This have I done for my true love.

Then was I born of a Virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.

In a manger laid and wrapp'd I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.

Tomorrow shall be my dancing day,
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

Finnish composer **Einojuhani Rautavaara** has written music in almost every form: symphonies, concerti, operas, chamber music, solo songs, and choral music. His combination of occasional serial technique with accessible harmonies has made his works popular with audiences around the world. New Amsterdam Singers has sung several extended works of his: *Die Erste Elegie*, *Suite de Lorca*, and *Unsere Liebe*.

When Rautavaara received a commission to write a work for a Christmas concert at the European Broadcasting Union, he chose two extracts from Shakespeare's plays and a section of a Christmas poem by George Wither, commenting, "These have a robust Renaissance joyfulness which I feel suits a European Christmas, even five hundred years later."

The piece includes jolly, dotted rhythms, unusual harmony, a serene middle section, and a robust appreciation (from *Hamlet*) of Christmas time as a safe and gracious season.

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;

When blood is nipt, and ways be foul,
Then nightly sings the staring owl
Tu-whooh!
Tu-whit! tu-whooh! A merry note!
While greasy Joan doth keel the pot.

When all around the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl—
Then nightly sings the staring owl
Tu-whooh!
Tu-whit! tu-whooh! A merry note!
While greasy Joan doth keel the pot.

So, now is come our joyful'st feast,
Let every man be jolly.
Each room with ivy leaves is drest,
And every post with holly.
Though some churls at our mirth repine,
Round your foreheads garlands twine,
Drown sorrow in a cup of wine,
And let us all be merry.
Now all our neighbours' chimneys smoke,
And Christmas blocks are burning;
Their ovens they with bak'd meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if for cold it hap to die,
We'll bury it in a Christmas pie,
And evermore be merry.

Some say that ever 'gainst that Season comes
Wherein our saviour's birth is celebrated,
This Bird of Dawning singeth all night long:
And then, they say, no spirit dare stir abroad;
The nights are wholesome, then no Planets strike,
No Fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.

While **J.S. Bach** wrote hundreds of cantatas (and most survive), only six of his motets are now available to us. They were not written for weekly services but for special occasions, usually funerals; however, the tone is always uplifted, not “funereal.” *Fürchte dich nicht* was written for the memorial service of Sophia Winckler, daughter of a prominent lawyer and wife of a town councilor, in

February 1726.

The work begins and ends as a dialogue between two choruses. The duality of this antiphonal texture is also found in the text (from Isaiah), which focuses on pairs of opposites (man and God, fear and faith, death and eternal life); the musical setting heightens these contrasts.

The initial phrase — “fürchte dich nicht” (fear thou not) — ends on a dissonant chord on the word “nicht.” The answering phrase — “ich bin bei dir” (I am with thee) — is rhythmically regular, consonant, and reassuring. The word “weiche” (yield) is set in some voices with a hesitation between syllables. “Stärke” (strengthen) is given an especially vivid treatment, with a stentorian, florid line for one voice answered by an affirmative eight-voice repeated chord. One can imagine military reinforcements strengthening a single unit. The word “erhalte” (uphold) is treated with long, sustained lines. Singers who must sustain the phrase “Ich erhalte” over six or seven measures are surely counting on God (or vocal technique) to sustain them!

The antiphonal texture changes dramatically in the second section, when Bach sets a new verse from Isaiah simultaneously with two verses of a hymn by Paul Gerhardt. The two texts share the words “Du bist mein” (thou art mine) and the treatment is contemplative and tender. The form is that of a chorale fugue: the lower voices sing a three-voice fugue while the sopranos sing interrupted lines from a chorale tune. This formal duality has been said to represent a dialogue between God and the soul. The hymn is the voice of man (or the soul), who says “Herr, mein Hirt” (Lord, my shepherd); the fugue text is the voice of God, who says “Ich habe dich bei deinem Namen gerufen” (I have called thee by name), reinforcing the pastoral image of a shepherd calling his sheep.

Bach shows his own faith that God has called him by ending this piece with a musical signature, his own four-letter name. The practice is harder to understand in English than it is in German, where H signifies B natural and B signifies B flat. In the closing measures of *Fürchte dich nicht*, Bach works the letters B A C H into the bass line, transposed down a third to G, F#, A, G#.

Fürchte dich nicht, ich bin bei dir,
Weiche nicht, denn ich bin dein Gott,
Ich stärke dich, ich helfe dir auch,
Ich erhalte dich durch die rechte Hand
meiner Gerechtigkeit.

Fürchte dich nicht, denn ich habe dich
erlöset. Du bist mein.
Ich habe dich bei deinem Namen
gerufen.
Herr, mein Hirt, Brunn aller Freuden,
Du bist mein, ich bin dein:
Niemand kann uns scheiden.

Fear thou not; for I am with thee:
Do not yield, for I am thy God:
I will strengthen thee; and help thee
also,
I will uphold thee with the right hand of
my righteousness.

(Isaiah 41 v. 10)

Fear not; for I have redeemed thee; thou
art mine.

I have called thee by thy name.

(Isaiah 43 v. 1)

Lord, my shepherd, source of all joys,
Thou art mine, I am thine;
No one can divide us.

Ich bin dein, weil du dein Leben
Und dein Blut, mir zu gut in den Tod
gegeben.
Du bist mein, weil ich dich fasse,
Und dich nicht, o mein Licht,
Aus dem Herzen lasse.
Laß mich hingelangen
Wo du mich, und ich dich lieblich werd
umfassen.

I am thine because thou gavest thy life
And thy blood for me in death.
Thou art mine because I hold thee
And I will not let you, o my light,
Out of my heart.
Let me come to the place
Where thou may'st embrace me and
I thee, lovingly.

Program notes ©2015 by Clara Longstreth

NEW AMSTERDAM SINGERS

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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 should be 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 for the latest chorus news. The site includes a list of the many commissions and premieres that NAS has been proud to present (click on “repertoire”). 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. facebook.com/NewAmsterdamSingers twitter.com/nasingers

THE NEW AMSTERDAM SINGERS

Sopranos

Orren Alperstein
Jane Barry
Robin D. Beckhard
Jayanthi Bunyan*
Darlene Challberg
Laura Cohen**
Dana Boocock Crowell**
Susan Daum
Karin Fantus
Holly Fisher*
Lindsey Graham*
Rebecca Harris
Laura Klein
Abigail Kniffin
Dana Kramer
Alyssa LaFosse
Katherine E. Leahy*
Jaime Leifer*
Charlotte Levitt
Andrea Olejar**
Judith Pott*
Mary Lou Russell
Kathy Schuman
Bernardica Sculac Stern
Elspeith Strang
Jennifer Trahan
Laure Wassen
Meghan Wells

Altos

Amanda Ball
Gabi Barton*
Elizabeth K. Basile*
Cynthia Brome
Rebecca Dee*
Eli Enenbach**
Pamela Haft
Elizabeth Hardin
Hannah Kerwin
Lucy Kraus
Betty Kulleseid*
Nayantara Mukherji
Nina Reiniger
Leila Sesmero
Ellen Stark*

Berenice Ortiz Thompson
Donna W. Zalichin
Barbara Zucker-Pinchoff

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Nathaniel Granor*
Andy James
Nicholas W. Lobenthal
Robert J. Marlowe
Paul A. Meyers
Nate Mickelson
Paul Parsekian
A. Robert Pietrzak
John Pinegar
Frayda Pitkowsky
Timothy H. Sachs**
Robert Shutter**
William Simpson
Henry Stroke
Robert Thorpe*
Scott Wilson

Basses

Richard Abel
Bendix Anderson**
Joseph Brooks
Walter Daum
Timothy DeWerff*
Jethro Eisenstein
Brian Farrell
Scott Gillam
Johannes M. Guelich
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Rafael Yuste
Michael Zimmerman

*Chamber Chorus

**Chamber Chorus only

About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-seventh 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 16th century through contemporary pieces, including many it has commissioned. Recent world premieres include compositions by Paul Alan Levi, Elizabeth Lim, and Ronald Perera. American and New York City premieres in the current decade have included works by Einojuhani Rautavaara, Matthew Harris, Steven Stucky, Kirke Mechem, Stephen Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin.

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. In 1999, NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop. 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 this year in Greece. 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 Douglas College. A student of conductor G. Wallace Woodworth at Harvard University, Ms. Longstreth trained for her master's 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 performance with NAS and the Riverside Choir. In 2000 she conducted NAS and the Mannes College Orchestra in the folk opera *Down in the Valley* during Symphony Space's "Wall to Wall Kurt Weill" program. In 2005 she conducted the Park Avenue Chamber Symphony in a joint performance with NAS of Paul Alan Levi's *Mark Twain Suite*. 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. In February 2006 Ms. Longstreth presented a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2007 she was engaged to serve as consultant on contemporary music to Hunter High School under a program funded by the New York State Music Fund. In 2009

she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers.

Ms. Longstreth has served as adjudicator of choral festivals, conducted the Riverdale Country School choral groups for many years, and conducted the Juilliard Chorus and Orchestra at Alice Tully Hall. 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 joined NAS as assistant music director in September 2014. Also a pianist, he has a Doctorate of Musical Arts degree in Choral Conducting from the Yale School of Music and Yale Institute of Sacred Music. He has been on faculty at Purchase College, State University of New York, where he directed the Purchase College Chorus, founded the Purchase Chamber Singers, and taught a variety of music theory and ear training courses. He holds a master's degree in choral conducting from Eastman School of Music, a performer's certificate in vocal coaching, and an undergraduate degree in composition from Purchase College. He was also the director of the early music ensemble *Madrigalia Via*, whose sounds were hailed as "sinfully blissful" by the *Wall Street Journal*. He lives in Danbury, CT with his wife Sarah.

STEPHEN RAPP, hailed by the New York Times in March for a "sterling performance," is appearing with Abendmusik, the American Classical Orchestra, Yale Camerata and the New Amsterdam Singers and ARTEK. Stephen is also a member of baroque period instrument chamber groups Ensemble BREVE and Uhrovská. Among his international appearances Stephen has performed as harpsichord and organ soloist at the Chiquitos Early Music Festival in Bolivia. In recent seasons he has played with the Connecticut Early Music Festival Orchestra, Early Music New York, Parthenia viol consort, and the New Haven Symphony Orchestra. Director of Music at St. John's Lutheran Church in Stamford, Stephen is also Assistant Organist of St. Patrick's Cathedral in New York City where he can be heard five days a week on Sirius XM radio. Stephen's recordings include *New Bach* on the Raven label in a premier recording of organ works attributed to J.S. Bach, *A North German Christmas* for Musical Heritage as organ soloist and continuo player with the American Classical Orchestra, and *Conversations* with Ensemble BREVE on the BREVE label as continuo player on a CD featuring sonatas for recorder and traverso with Deborah Booth as soloist.

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 40th Anniversary two-CD set compiles 24 concert performances dating from our Merkin Concert Hall debut in May 1983, almost 2-1/2 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 20th-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. Tapes and CDs of selected NAS performances are also available.

Upcoming NAS concerts

Golgotha

Frank Martin's dramatic oratorio in the tradition of Bach's Passions

Sunday, March 13, 2016 at 3PM

Trinity Wall Street Church

74 Trinity Place

The Good Earth

New music for the land and its fragile glory

Music by Abbie Betinis, Ricky Ian Gordon, Mark Kilstofte, Shawn Kirchner, Kirke Mechem, Robert Paterson, Ronald Perera, Thomas Schudel, and Judith Shatin

Poems by Langston Hughes, Wendell Berry,

Vachel Lindsay, and Emily Dickinson

Sunday, May 22, 2015 at 8 PM

The Church of the Holy Trinity

316 East 88th St. (between First and Second Avenues)

&

Wednesday, May 25, 2016 at 8PM

Saint Ignatius of Antioch Episcopal Church

554 West End Avenue (at 87th Street)

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