



Calamity and Consolation: From Darkness to Light

Friday, March 7, 2014 at 8pm
Sunday, March 9, 2014 at 4pm
The Church of the Holy Trinity
316 East 88th Street

New Amsterdam Singers
Clara Longstreth, Music Director
Max Blum, Assistant Conductor
Nathaniel Granor, Chamber Chorus Assistant
Winnie Nieh, soprano
John Feeney, double bass
Pen Ying Fang, portative organ

We who with songs Howard Skempton (b. 1947)

Ubi Caritas Ola Gjeilo (b. 1978)

Nathaniel Granor, conductor

Warum ist das Licht gegeben Johannes Brahms (1833-1897)

The Chamber Chorus

Beati Mortui Felix Mendelssohn (1809-1947)

Max Blum, Andy James, Nathaniel Granor, Robert Thorpe

Canticum Calamitatis Maritimae Jaakko Mäntyjärvi (b. 1963)

Winnie Nieh, soprano; Max Blum, tenor

Intermission

Musikalische Exequien Heinrich Schütz (1585-1672)

John Feeney, double bass; Pen Ying Fang, portative organ;

Max Blum, intonations

I. Concerto in the Form of a German Requiem

Kyrie

Nacket bin ich vom Mutterleibe

Andy James, Nathaniel Granor, tenors; James Crowell, bass

Herr Gott, Vater im Himmel

Chorus

Christe

Christus ist mein Leben

Barbara Zucker-Pinchoff, Megan O'Neil, sopranos; Scott Wilson, tenor

Jesu Christe, Gottes Sohn

Chorus

Kyrie

Leben wir, so leben wir dem Herren

Elizabeth Basile, mezzo-soprano; Rick Bonsall, bass

Herr Gott, heiliger Geist

Chorus

Gloria

Also hat Gott die Welt geliebt

Laura Klein, soprano; Rebecca Dee, mezzo-soprano; Jennifer Trahan,
alto; Nate Mickelson, Hsin Wang, tenors; James Crowell, bass

Er sprach zu seinem lieben Sohn

Chorus

Program Notes, Texts and Translations

Das Blut Jesu Christi

Audrey Curd, soprano; Scott Wilson, tenor

Durch ihn ist uns vergeben

Chorus

Unser Wandel ist im Himmel

Robin Beckhard, soprano; Rick Bonsall, bass

Es ist allhier ein Jammertal

Chorus

Wenn eure Sünde gleich blutrot wäre

Robert Thorpe, Nathaniel Granor, tenors

Sein Wort, sein Tauf, sein Nachtmahl

Chorus

Gehe hin, mein Volk

Jaime Leifer, Charlotte Levitt, sopranos; Rebecca Dee, alto; Nate

Mickelson, Hsin Wang, Scott Wilson, tenors; Rick Bonsall, bass

Er ist das Heil

Chorus

Unser Leben währet siebenzig Jahr

Rick Bonsall, Bendix Anderson, basses

Ach wie elend ist unser Zeit

Chorus

Ich weiss dass mein Erlöser lebt

Nate Mickelson, tenor

Weil du vom Tod erstanden bist

Chorus

Herr, ich lasse dich nicht

Robin Beckhard, Katherine Leahy, sopranos; Ellen Stark, alto;

Andy James, Robert Thorpe, tenors; Michael Landy, bass

Er sprach zu mir

Chorus

II. Motet for double chorus: Herr, wenn ich nur dich habe

III. Song of Simeon: Herr, nun lässest du deinen Diener

Audrey Curd, Laura Klein, Katherine Leahy, Megan O'Neil, sopranos;

Rick Bonsall, Max Blum, baritones

Please silence all phones and other devices before the performance.

We who with songs

Skempton

Today's concert begins with the words of the British poet James Elroy Fluellier, "We who with songs beguile your pilgrimage," as set by Howard Skempton, who wrote the piece in celebration of the Oxford University Press Choir's 10th anniversary. Skempton is known in Britain as a composer, accordionist and music publisher. While he has written "experimental" music, he is also known for his emphasis on melody. The musicologist Hermann-Christoph Müller referred to his style as the "emancipation of consonance."

We who with songs beguile your pilgrimage

And swear that Beauty lives though lilies die,

We Poets of the proud old lineage

Who sing to find your hearts, we know not why,

What shall we tell you? Tales, marvellous tales

Of ships and stars and isles where good men rest,

Where nevermore the rose of sunset pales,

And winds and shadows fall towards the West:

And there the world's first huge white-bearded kings

In dim glades sleeping, murmur in their sleep,

And closer round their breasts the ivy clings,

Cutting its pathway slow and red and deep.

Ubi Caritas

Gjeilo

Ola Gjeilo (pronounced Yay-lo) is a Norwegian composer now living in Los Angeles. He came to the USA in 2001 to study at The Juilliard School, where he received a Master's degree in composition. He has had great success in the past dozen years, with performances in over 30 countries, and many residencies, awards, and commissions.

Two albums of Gjeilo's piano music have been recorded, and his disc of choral music, *Northern Lights*, was named the best classical vocal album of 2012 on iTunes. It was also the top seeded title on the Chandos label for 2012. *Ubi Caritas* was written in 2001, and is one of Gjeilo's most popular works. The composer writes, "While reflective of the chant style, this composition is entirely original and is not based on any existing chants."

Ubi caritas est vera, Deus ibi est.

Where charity and love are, God is there.

Congregavit nos in unum Christi amor. The love of Christ has gathered us together.

Exsultemus, et in ipso jucundemur.

Let us rejoice and be pleased in it.

Timeamus, et amemus Deum vivum.

Let us revere and love the living God.

Et ex corde diligamus nos sincero.

And from a sincere heart let us love one another.

Amen.

Amen

Warum ist das Licht gegeben

Brahms

Almost two hundred fifty years after the composition of the *Musikalische Exequien* that concludes today's program, another German composer wrote compellingly of his faith in the face of death. Johannes Brahms' *German Requiem*

(using some of the same texts found in the Schütz work) was finished in 1868, and the six-voice motet, *Warum ist das Licht gegeben?* followed in 1877.

Brahms was rare among nineteenth-century composers in having a strong interest in early music and counterpoint. Influenced by Schütz and Bach, he wrote a great deal of fine *a cappella* choral music, combining such old techniques as the use of double chorus, canon, fugue, and chorale melody with romantic harmony and feeling. The combination is evident in this Brahms motet.

Warum asks the question posed by Job: Why may one not die when one is ready to go? The first movement is framed with recurring, probing chordal questions, which are really exclamations. A sinuous fugue subject is heard five times, interrupted by the exclamatory “Why?” Later, Brahms uses pairs of voices in octaves in a restrained, triple-meter version of the subject. This melancholy movement is followed by a hopeful major-key section in ABA form, praising God and his mercy.

The work ends with a chorale (the same melody used by Schütz in Part I of his *Exequien*), “Mit Fried und Freud ich fahr dahin.” Brahms adds only a few romantic touches -- dynamic changes and a dramatic slowing of the final phrase.

<i>Warum ist das Licht gegeben dem Mühseligen,</i>	Why is light given to the wretched,
<i>Und das Leben den betrübten Herzen?</i>	And life to troubled hearts?
<i>Warum? Die des Todes warten und kommt nicht,</i>	Why? Who wait for death and it comes not,
<i>Und grüben ihn wohl aus dem Verborgenen;</i>	And would dig it up out of its hiding place;
<i>Die sich fast freuen und sind fröhlich,</i>	Those who almost rejoice and are glad,
<i>Dass sie das Grab bekommen. Warum?</i>	That they reach the grave. Why?
<i>Und dem Manne, dess Weg verborgen ist,</i>	And to the man whose way is hidden,
<i>Und Gott vor ihm denselben bedeckt?</i>	And God has concealed the way from him?
<i>Lasset uns unser Herz</i>	Let us lift up our heart
<i>Sammt den Händen aufheben zu Gott,</i>	As well as our hands to God,
<i>Zu Gott im Himmel.</i>	To God in Heaven.
<i>Siehe, wir preisen selig, die erduldet haben;</i>	See, we call blessed those who have suffered;
<i>Die Geduld Hiob habt ihr gehört,</i>	You have heard of the patience of Job,
<i>Und das Ende des Herrn habt ihr gesehen;</i>	And you have seen the Lord's purpose;
<i>Denn der Herr ist barmherzig und ein Erbarmer.</i>	For the Lord is compassionate and a God of mercy.
<i>Mit Fried' und Freud' ich fahr' dahin in Gottes Willen;</i>	With peace and joy I go forth, by God's will;
<i>Getrost ist mir mein Herz und Sinn, sanft und stille.</i>	Comforted are my heart and spirit, peaceful and still.
<i>Wie Gott mir verheissen hat, der Tod ist mir Schlaf worden.</i>	As God promised me: Death has become as sleep to me.

– translation by Beatrice Brewster

Beati Mortui

Believed to date from 1833, Felix Mendelssohn's *Beati mortui* sets Revelation 14:13, a text also used in the third movement of Schütz's *Musikalische Exequien*, in which it is set for the “Seraphim.” Mendelssohn's setting is lush and mostly homophonic, with rich chords written in close harmony. Though Mendelssohn wrote this piece to be sung in either Latin or German, it has traditionally been performed in Latin.

Beati mortui in Domino morientes
de inceptis.
Dicit enim spiritus, ut requiescant a
laboribus suis
et opera illorum sequentur ipsos.

Blessed are the dead which die in the
Lord from henceforth:
Yea, saith the Spirit, that they may rest
from their labors;
and their works do follow them.

Canticum Calamitatis Maritimae

Jaakko Mäntyjärvi, born in Turku, Finland, is a teacher, translator and composer. Some 100 of his compositions have been published to date, including many distinguished works for chorus. He describes himself as an eclectic traditionalist. From 2000 to 2005 he was composer-in-residence of the Tapiola Chamber Choir, and he has also taught a course in the history of choral music at the Sibelius Academy in Helsinki.

When the luxury ferry *Estonia* was crossing from Estonia to Sweden on September 28, 1994, rough seas tore loose the bow door, and the resulting flooding led to Europe's worst maritime disaster during peacetime. There were 852 fatalities (not the 910 initially reported); only 137 people survived. Mäntyjärvi dedicated this work to the memory of those who lost their lives in the shipwreck. It won third prize in the second European Composition Competition for Cathedral Choirs organized by the Conseil Régional de Picardie in 1997. He writes in the score:

“Although fragments of the *Requiem* text are quoted, the work is not really intended for liturgical use, but rather as a meditation involving three distinct elements: firstly, the individual aspect – the ‘folk song’ soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor's widow); secondly, the objective aspect – the ‘precentor’ intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect – the extensive setting of the psalm text, *Qui descendunt mare in navibus* (They that go down to the sea in ships). The opening and closing sound background, consisting of a text fragment repeated in prayer style, introduces an element of stylized realism.”

The chorus begins with an extended sigh, leading to random recitation of prayers from the *Requiem Mass*. The soprano soloist is given a wordless melody. The musical material is almost exclusively based on the pentatonic “folk song” and a symmetrical octatonic scale, in which half steps alternate with whole steps. The news text in the score is from *Nuntii Latini*, the weekly news broadcast in Latin by the Finnish Broadcasting Company.

Mäntyjärvi adds: “Since I have already been asked this several times before this work even went into print, I will here state for the record that the ‘folk song’ theme is not a genuine folk song. It is intended to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the North than from the South. The tune is in fact a highly corrupted version of ‘Nearer my God, to Thee,’ the hymn tune traditionally (though

Mendelssohn

Mäntyjärvi

falsely) held to be the last tune played by the band of the Titanic.”

*Lux aeterna luceat eis, Domine,
et lux perpetua luceat eis.
Miserere Domine.* May the eternal light shine upon them, O Lord, and may perpetual light shine upon them. Have mercy, O Lord.

Plus octingenti homines vitam amiserunt calamitate navali in Mari Baltico septentrionali facta. Over eight hundred people perished in a shipwreck in the northern Baltic Sea.

Navis traectoria nomine Estonia, cum Tallinno Stockholmiam versus navigaret, saeva tempestate orta eversa et submersa est. The car ferry Estonia, en route from Tallinn to Stockholm, was overturned in a severe storm and sank.

In navi circiter mille vectores erant. Calamitate Estoniae nongenti decem homines perierunt, centum undequadragesima sunt servati. There were about 1000 passengers on board. 910 people lost their lives in the wreck of the Estonia; 139 were saved.
– *Nuntii Latini*

Qui descendunt mare in navibus facientes operationem in aquis multis ipsi viderunt opera Domini et mirabilia eius in profundo. They that go down to the sea in ships, that do business in great waters; These see the works of the Lord, and his wonders in the deep.

Dixit et stetit spiritus procellae et exaltati sunt fluctus eius; For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.

Ascendunt usque ad caelos et descendunt usque ad abyssos. They mount up to the heaven, they go down again to the depths;

Anima eorum in malis tabescebat; turbati sunt et moti sicut ebrius et omnis sapientia eorum devorata est. Et clamaverunt ad Dominum cum tribularentur their soul is melted because of trouble. They reel to and fro, and stagger like a drunken man, and are at their wits' end. Then they cry unto the Lord in their trouble, and he bringeth them out of their distresses.

et de necessitatibus eorum eduxit eos et statuit procellam eius; He maketh the storm calm, so that the waves thereof are still.

in auram et siluerunt fluctus eius et laetati sunt quia siluerunt et deduxit eos in portum voluntatis eorum. Amen. Then are they glad because they be quiet; so he bringeth them unto their desired haven. Amen.

Requiem aeternam. Eternal peace. – Psalm 107:23-30

Musikalische Exequien

Schütz

Heinrich Schütz is a towering figure in Western music. He has been called the father of German music, and is certainly the greatest German composer of the seventeenth century. The musicologist Paul Henry Lang calls him “one of the outstanding creative geniuses in musical history.” After study in Italy with Gabrieli, Schütz had a long, fruitful professional life. He served as master of the chapel of the Elector of Saxony at Dresden for more than forty years, and also served as court conductor in Copenhagen for several.

His *Musikalische Exequien*, written in 1636 when Schütz was fifty-one, may be seen in two ways. It is first a great and timeless work, a major composition that demonstrates Schütz's firm faith in the goodness of God in the face of pestilence,

the sorrows and deprivations accompanying the ongoing Thirty Years' War, and his personal bereavement at the death of his young wife. It is also an “occasional” piece, one written on commission for the funeral of Prince Heinrich, the ruler of the Saxon principality of Reuss.

A patron of the arts, an accomplished musician in his own right, and a close friend of Schütz's, Prince Heinrich von Reuss planned his own funeral a year before his death. He ordered a coffin inscribed with biblical verses he had chosen, and directed that they be used as a German mass (that is, a Kyrie and a Gloria) at his funeral. He chose the text for the funeral sermon, and chose the Song of Simeon to be sung during the burial. Upon the prince's death his widow asked Schütz to write the “musical obsequies”; he complied, and wrote a heartfelt introduction expressing his admiration and love for Prince Heinrich.

The prescribed texts of this requiem came in the form of twenty-two segments that alternate passages from the Bible with hymn texts. This led Schütz to a rather special symmetrical design for the German Mass portion of the work. In the Kyrie and Gloria, soloists take the scriptural passages, sometimes singing in duets or trios, sometimes as an ensemble of six voices. The full chorus sings the hymn texts; in the Gloria section these movements are based on chorale melodies. The entire movement is unified by the subject matter – life and death – and by the key (all but three of the twenty-two segments are in the same key). Schütz recommended accompaniment by continuo instruments such as organ and double bass.

At the funeral service for the prince, a funeral oration separated Part I and Part II. (At today's performance they are separated by a brief “scene change.”) Part II is a much shorter piece, a double chorus motet in the Venetian style that Schütz had mastered in his youth as a student of Gabrieli. The eloquent, yearning repetitions of “So bist du doch, Gott” and the exuberant, rhythmic “Allezeit meines Herzens Trost” express Schütz's faith.

Part III, to be sung during the burial, is a visionary pictorial setting of the Song of Simeon. Schütz chose an unequal division of voices here. The main chorus sings in a low range the Nunc Dimittis: “Herr, nun lässest du deinen Diener in Frieden fahren” (Lord, now lettest thou thy servant depart in peace). A trio of solo voices is given another text, “Selig sind die Toten” (Blessed are the dead), the trio representing the blessed soul of the departed prince (baritone) accompanied by two seraphim (sopranos) who escort his soul to heaven. Schütz envisions a further dramatic effect when he suggests doubling the trio at a distance, possibly to represent the soul literally ascending to heaven.

I. Nacket bin ich vom Mutterleibe kommen, Naked I came from my mother's womb;

Nacket werde ich wiederum dahin fahren; Naked will I go forth again.

Der Herr hat's gegeben, The Lord gave,
Der Herr hat's genommen, The Lord has taken;
Der Name des Herren sei gelobet. The name of the Lord be praised.

Herr Gott, Vater im Himmel, erbarm' dich über uns. Lord God, Father in Heaven, have mercy on us.

Christus ist mein Leben, sterben ist mein Gewinn. Christ is my life, dying is my gain.

Siehe, das ist Gottes Lamm, das der Welt See, that is the Lamb of God who bears

Sünde trägt. the sins of the world.
Jesu Christe, Gottes Sohn, erbarm' dich Jesus Christ, Son of God, have mercy on
über uns. us.
Leben wir, so leben wir dem Herren; If we live, let us live to the Lord;
Sterben wir, so sterben wir dem Herren; If we die, let us die in the Lord,
Darum wir leben oder sterben, Thus, whether we live or die,
So sind wir des Herren. We are the Lord's.
Herr Gott heiliger Geist, erbarm' dich Lord God, Holy Ghost, have mercy on
über uns. us.
Also hat Gott die Welt geliebt, God so loved the world
Dass er seinen eingebornen Sohn gab, That he gave his only Son,
Auf dass alle, die an ihn gläuben, So that all who believe in Him
Nicht verloren werden, sondern das Might not be lost, but have everlasting
ewige Leben haben. life.
Er sprach zu seinem lieben Sohn: He said to His beloved Son:
Die Zeit ist hie zu erbarmen, The time for compassion is here;
Fahr' hin, mein's Herzens werte Kron, Go forth, crown of my heart,
Und sei das Heil der Armen, Be the salvation of the poor,
Und hilf ihn aus der Sünden Not, And help him out of the agony of sin,
Erwürg für sie den bitteren Tod, Strangle bitter death for them
Und lass sie mit dir leben. And let them live with you.
Das Blut Jesu Christi, des Sohnes The blood of Jesus Christ, the Son of
Gottes, God,
achet uns rein von allen Sünden. Purify us from all sins.
Durch ihn ist uns vergeben Through Him is cast away
die Sünd, geschenkt das Leben, Our sin, and life bestowed,
im Himmel soll'n wir haben, In Heaven given to us,
O Gott, wie grosse Gaben. O God, as a great gift.
Unser Wandel ist im Himmel, Our business is with Heaven,
Von dannen wir auch warten des Whence we also await the Savior,
Heilandes, Jesus Christ the Lord,
Jesu Christi, des Herren,
Welcher unsern nichtigen Leib verklären Who will transform our worthless body,
wird, So that it will be like His transfigured
Dass er ähnlich werde seinem verklärten body.
Leibe.
Es ist allhier ein Jammertal, Here there is a vale of tears,
Angst, Not, und Trübsal überall, Anguish, distress and trouble
everywhere;
Des bleibens ist ein kleine Zeit, Our sojourn here is a short time
Voller Mühseligkeit, Full of hardship,
Und wer's bedenkt, ist immer im Streit. And who thinks on it is always in strife.
Wenn eure Sünde gleich blutrot wäre, Though your sins were red as blood,
Soll sie doch schneeweiss werden; Yet they shall be white as snow;
Wenn sie gleich ist wie rosinfarb, Though they are purple,
Soll sie doch wie Wolle werden. They shall still be like wool.

Sein Wort, sein Tauf, sein Nachtmahl His word, His baptism, His last supper
Dient wieder allen Unfall, Serves against all mischance.
Der heil'ge Geist im Glauben, The Holy Ghost, through belief,
Lehrt uns darauf vertrauen. Teaches us to trust in Him.
Gehe hin, mein Volk, in eine Kammer Go away, my people, into a small room,
Und schleuss die Tür nach dir zu, And close the door after yourself;
Verbirge dich einen kleinen Augenblick, Hide yourself for a little while,
Bis der Zorn vorübergehe. Until the anger has passed by.
Der Gerechten Seelen sind in Gottes The righteous souls are in God's hand
Hand
Und keine Qual rühret sie an. And no torment may touch them.
Für den Unverständigen werden sie To the foolish they will be considered
angesehen, angesehen,
Als stürben sie; aber sie sind in Frieden, As if they had died, but they are in
peace.
Und ihr Abschied wird für eine Pein And their departure is reckoned as pain,
gerechnet,
Und ihr Hinfahren für Verderben. And their going hence as destruction,
Herr, wenn ich nur dich habe, Lord, if only I have you,
So frage ich nichts nach Himmel und I ask nothing of heaven and earth,
Erden,
Wenn mir gleich Leib und Seele Even if body and soul pine away,
verschmacht. You, God, are always
So bist du, Gott, allzeit meines Herzens The comfort of my heart, and my
Trost und mein Teil. portion.
Er ist das Heil und selig Licht für die He is the salvation and holy light
Heiden, For the heathen, to enlighten
Zu erleuchten, die dich kennen nicht und Those who know You not, and to feed,
zu weiden, He is to His people Israel
er ist seines Volks Israel, der Preis, Ehr, The glory, honor, joy and wonder.
Freud, und Wonne.
Unser Leben währet siebenzig Jahr, Our life lasts seventy years,
Und wenn's hoch kömmt, so sind's And if it were more,
achtzig Jahr, Then it is eighty years,
Und wenn es köstlich gewesen ist, And if it has been precious,
So ist es Müh und Arbeit gewesen. It has become weariness and labor.
Ach wie elend ist unser Zeit Ah, how wretched is our time
Allhier auf dieser Erden, Here on this earth,
Gar bald der Mensch darnieder leit, So soon as man is brought here,
Wir müssen alle sterben; We must all die,
Allhier in dieser Jammertal ist Müh und Here in this vale of tears
Arbeit überall, Is weariness and labor everywhere
Auch wenn dir's wohl gelinget. Even if things go well for you.
Ich weiss dass mein Erlöser lebt, I know that my Redeemer lives,
Und er wird mich hernach aus der And afterwards He will
Erden auferwecken, Raise me up out of the earth,
Und werde darnach mit dieser meiner And I will again be

*Haut umgeben werden;
Und werde in meinem Fleisch Gott
sehen.*

*Weil du vom Tod erstanden bist,
Werd' ich im Grab nicht bleiben;
Mein höchster Trost dein Auffahrt ist,
Todsfurcht kannst du vertreiben,
Denn wo du bist, da komm' ich hin,
Dass ich stets bei dir leb' und bin,
Drum fahr' ich hin mit Freuden.*

*Herr, ich lasse dich nicht, du segnest
mich denn.
Er sprach zu mir: halt dich an mich,
Es soll dir itzt gelingen;
Ich geb' mich selber ganz für dich,
Da will ich für dich ringen;
Den Tod verschlingt das Leben mein,
Mein Unschuld trägt die Sünden dein,
Da bist du selig worden.*

*II. Herr, wenn ich nur dich habe,
So frage ich nichts nach Himmel und
Erden,
Wenn mir gleich Leib und Seele
verschmacht,
So bist du, doch, Gott,
Allezeit meines Herzens Trost und mein
Teil.*

*III. Herr, nun lässest du deinen Diener
in Friede fahren, wie du gesagt hast;
Denn meine Augen haben deinen
Heiland gesehen,
Welchen du bereitet hast für allen
Völkern,
Ein Licht, zu erleuchten die Heiden;
Und zum Preis deines Volks Israel.
Selig sind die Toten, die in dem Herren
sterben,
Sie ruhen von ihrer Arbeit, und ihre
Werke folgen ihnen nach;
Sie sind in der Hand des Herren, und
keine Qual rühret sie.*

In my own skin,
And in my flesh I will see God.

Since You are arisen from the dead
I will not stay in the grave,
Your ascension is my greatest comfort,
You can drive away fear of death,
For where You are, I will come,
That I will always live and be with You,
Therefore I go from here with joy.

Lord, I will not let you go,
Unless you bless me.
He said to me: hold fast to me,
All shall now go well with you.
I gave myself all for you
So I will struggle for you,
Death is swallowed in my life,
My guiltlessness bears your sins,
So you become blessed.

Lord, if only I have you,
I ask nothing of heaven and earth,

Even if body and soul pine away,
You, God, are always
The comfort of my heart, and my
portion.

Lord, now let your servant
Depart in peace, as you have said.
For my eyes have seen your salvation,

Which you have prepared for all people,

A light to enlighten the heathen,
And the glory of your people Israel.

Blessed are the dead,
Who die in the Lord,
They rest from their labors
And their works follow after them.
They are in the hand of the Lord,
And no torment may touch them.

—translation by Beatrice Brewster

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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 in future years. 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 our home page, www.nasingers.org, for the latest chorus news. The site includes a 35th anniversary compilation of the many commissions and premieres that New Amsterdam Singers has been proud to present. (Click on “repertoire.”) For a selective chronology, click on “history.” You can even hear us sing when you click on “listen.” For updates on our concerts, tours, and benefits, photo galleries of chorus events, alumni news, and a look back at highlights of the past 45 years, “like” us on Facebook and follow us on Twitter.

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THE NEW AMSTERDAM SINGERS

Sopranos

Robin D. Beckhard	Rebecca Dee
Julia Bradley	Pamela W. Haft
Jane Brendlinger	Elizabeth Hardin
Dana Boocock Crowell**	Dell Kendall**
Audrey Curd	Hannah Kerwin
Susan Daum	Betty Kulleseid*
Elizabeth Enenbach**	Naya Mukherji
Rebecca Harris	Alison North
Laura Klein	Nina Reiniger
Alyssa LaFosse	Lauren Scott
Katherine E. Leahy*	Leila Sesmero
Jaime Leifer*	Ellen Stark*
Charlotte Levitt	Donna W. Zalichin
Megan E. O'Neil*	Barbara Zucker-Pinchoff
Judith Pott*	
Mary Lou Russell	
Bernardica T. Sculac	
Stern	
Sofia Skachko	
Elsbeth Strang	
Jennifer Trahan	

Altos

Amanda Ball	Max Blum
Gabi Barton*	Michael Golder
Elizabeth K. Basile*	Dennis Goodenough
Cynthia Brome	Nathaniel Granor*
	James Gregory
	André Guthman
	Andy James
	Alexander Kimon**
	Robert J. Marlowe
	Paul A. Meyers
	Nate Mickelson
	Paul Parsekian

John Pinegar
Frayda Pitkowsky
Timothy H. Sachs**
Henry Stroke
Robert Thorpe*
Hsin Wang
Scott Wilson

Basses

Bendix Anderson*
Richard Bonsall*
Joseph J. Brooks
James P. Crowell*
Timothy DeWerff*
Walter Daum
Brian Farrell
Scott Gillam
Philip Holmgren**
Steve Holtje*
Fritz Krueger
Michael Scott Landy
John Leuenhagen
Michael Milton
Robert H. Palmer
Ray Scheindlin
Michael Zimmerman
*Chamber Chorus
**Chamber Chorus only

About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-sixth 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 Jacob Avshalomov, Behzad Ranjbaran, Alla Borzova, Alexander Dmitriev, Charles Fussell, Katherine Hoover, Paul Alan Levi and Ronald Perera. New York City premieres include works by Adolphus Hailstork, Matthew Harris, Kirke Mechem and Daniel Pinkham, and more than twenty others.

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 the 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 Inter-

national 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. More recently the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, and Argentina and Uruguay. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa. In 2013 NAS performed in South Africa.

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 new 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."

MAX BLUM received his Master's degree in Choral Conducting at the Yale School of Music, where he studied with Masaaki Suzuki, Marguerite Brooks and Jeffrey Douma. He is currently on the music faculty at Brooklyn College, where he is the director of the Conservatory Singers. He also performs regularly as a professional tenor in the New York Choral Artists, the Yale Choral Artists, and the Choir of Saint Ignatius of Antioch. This is his third season with New Amsterdam Singers.

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.

Soprano WINNIE NIEH from Hong Kong received Associate of Trinity College London diplomas in voice, piano and violin, and her B.A. from Harvard University. She made her European solo debut under Helmuth Rilling's baton in Bach's Cantata BWV 147 and was invited by the Metropolitan Opera Guild to perform at Dawn Upshaw's masterclass. Ms. Nieh won First Place in the 2012 St. Andrews Arts Council International Aria Competition, and Third Place and Audience Favorite in the 2013 Madison Early Music Festival's Handel Aria Competition.

JOHN FEENEY is principal double bass of Orchestra of St. Luke's, and the instrument groups American Classical Orchestra, Sinfonia New York and Opera Lafayette in Washington, D.C. He was first prize winner of the Concert Artists Guild and Zimmerman-Mingus International Competitions and a medalist-prizewinner in the Geneva and Isle of Man Competitions. In 2010 he gave the world premiere performance of Domenico Dragonetti's *Concerto in D* with the American Classical Orchestra. In 2007 he played the world premiere of Paquito D'Rivera's *Conversations with Cachao* at the Caramoor International Music Festival. In 2009 he founded the DNA Quintet and began recording and publishing the premieres of the chamber music of Dragonetti.

NAS CDs

NAS is pleased to offer its 40th Anniversary 2-CD set, a compilation of best-loved live performances. The double album includes almost 2½ hours of music and sells for just \$20. The collection includes 24 selections, dating back to our Merkin Concert Hall debut in May 1983. 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 compact disc, *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*, released in 1993, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives and Halsey Stevens. Both appear on the Albany Records label. Both of these CDs 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 Concert

Full Fathom Five: Shakespeare in Song

Composers from many lands in love with the bard

Thursday, May 22, 2014 at 8 p.m.

Saint Ignatius of Antioch Episcopal Church
552 West End Avenue at 87th Street

Contributors

The New Amsterdam Singers gratefully acknowledges those who have helped make today's program possible (2013-2014).

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