



Premiere!
American Poetry Settings

Thursday, May 23, 2013 at 8pm
Saint Ignatius of Antioch
Episcopal Church
552 West End Avenue

New Amsterdam Singers
Clara Longstreth, Music Director
Max Blum, Assistant Conductor
Nathaniel Granor, Chamber Chorus Assistant
Pen Ying Fang, piano

The Star in the Pail

Ronald Perera (b. 1941)

New York premiere

- | | | |
|----------------------|------------------------|-------------------------|
| 1. Earth Song | 2. A Thing that I Love | 3. Epitaph for a Waiter |
| 4. The Cow Has a Cud | 5. The Starfish | 6. The Star in the Pail |

Travelers

Alex Weiser (b. 1989)

New York premiere
Max Blum, conductor

Tempest

Elizabeth Lim (b. 1986)

World premiere

Three Plums

Matthew Harris (b. 1956)

U.S. premiere

- | | | |
|------------------------|------------------------|---------------------|
| 1. The Red Wheelbarrow | 2. This is just to say | 3. The Great Figure |
|------------------------|------------------------|---------------------|

Intermission

A Farewell to Arms

Richard Rodney Bennett (1936–2012)

Jay Campbell, cello

Carols of Death

William Schuman (1910–1992)

- | | | |
|------------------------|-----------------------|--------------------|
| 1. The Last Invocation | 2. The Unknown Region | 3. To All, to Each |
|------------------------|-----------------------|--------------------|
- The Chamber Chorus

Shenandoah

American Folk Song, arr. James Erb

Healing River

Fred Hellerman, arr. Sheena Philips

The Tour Group

Fantasy on La Bamba

Matthew Harris

New York premiere

Jay Campbell is a First Prize Winner of the Concert Artists Guild International Competition and is represented by Concert Artists Guild, 850 Seventh Avenue, PH A, New York, N.Y. 10019 (www.concertartists.org).

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

Program Notes and Texts

When a composer writes on a sacred text like a mass, the music may be stirring or festive but it is always serious. A secular text like a poem can be serious, but it can also be whimsical, comic, or downright nonsensical. Today the program begins and ends with light-hearted verses that are exuberant and a bit silly. The enigmatic, reflective, darker poems are found in the middle. The music is by Americans, mostly New Yorkers, and the poets are American or British. The music was composed within a fifty-year span, and includes five premieres of various kinds.

The Star in the Pail

Perera

Ronald Perera is a composer whose works New Amsterdam Singers has performed often – a half-dozen substantial pieces including two we have commissioned and two we have recorded. Beyond choral music, his compositions include opera, song cycles, chamber music and orchestral works.

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 many locations. *The Star in the Pail*, for chorus and piano, was written in 2004 to six poems by the poet and humorist, David McCord. It receives its New York premiere today.

1. Earth Song

*Let me dry you, says the desert;
Let me wet you, says the sea.
If that's the way they talk, why don't
They talk that way to me?*

*Of sunset, says the evening;
Let me float you, says the lake;
Let me drift you, says the river.
Says the temblor, let me shake*

*Let me fan you, says the wind:
Oh, let me cool you, says the rain.
Let me bury you, the snow says;
Let me dye you with the stain*

*You. Freeze you, says the glacier;
Let me burn you, says the sun.
I don't know what the moon says,
Or that star – the green pale one.*

2. A Thing that I Love

*A thing that I love is a fossil;
An animal dead is so dossil!
No flesh, blood, or gut—
He can't claw, bite, or butt,
Be he little, or big, or colossil.*

3. Epitaph For a Waiter

*By and by
God caught his eye.*

4. The Cow Has a Cud

*The cow has a cud
The turtle has mud
The rabbit has a hutch
But I haven't much
The ox has a yoke
The frog has a croak
The toad has a wart
So he's not my sort*

*The mouse has a hole
The polecat a pole
The goose has a hiss
And it goes like this
The duck has a pond
The bird has beyond
The hen has a chick
But I feel sick*

*The horse has hay
The dog has his day
The bee has a sting
And a queen not a king
The robin has a worm
The worm has a squirm
The squirrel has a nut
Every wheel has a rut*

*The pig has a pen
The bear has a den
The trout has a pool
And I have school
The crow has a nest
The hawk has a quest
The owl has a mate
Doggone! I'm late!*

5. The Starfish

*When I see a starfish
Upon the shining sand,
I ask him how he liked the sea
And if he likes the land.
"Would you rather be a starfish
Or an out-beyond-the-bar fish?"
I whisper very softly,
And he seems to understand.*

*He never says directly,
But I fancy all the same
That he knows the answer quite as well
As if it were his name:
"An out-beyond-the-bar fish
Is much happier than a starfish;"
And when I look for him again
He's gone the way he came.*

6. The Star in the Pail

*I took the pail for water when the sun was high
And left it in the shadow of the barn nearby.
When evening slipped over like the moth's brown wing,
I went to fetch the water from the cool wellspring.
The night was clear and warm and wide, and I alone
Was walking by the light of stars as thickly sown
As wheat across the prairie, or the first fall flakes,
Or spray upon the lawn---the kind the sprinkler makes.
But every star was far away as far can be,
With all the starry silence sliding over me.
And every time I stopped I set the pail down slow,
For when I stooped to pick the handle up to go
Of all the stars in heaven there was one to spare
And he silvered in the water and I left him there.*

Travelers

Alex Weiser began his composition studies with Paul Alan Levi, a composer well known to NAS, while attending Stuyvesant High School. He continued studies at Yale University with teachers including David Lang and Martin Bresnick. He has completed residencies at the Kimmel Harding Nelson Center for the Arts, Millay Colony, Norfolk, and June in Buffalo. He has received commissions from ensembles such as the JACK Quartet, the Argento Ensemble, and Cadillac Moon Ensemble. As composer-in-residence for the trombone quartet, Guidonian Hand, he is writing a major work to be premiered in installments. *Travelers*, on a poem by Laura Marris, was first performed by the Yale Glee Club Chamber Singers in 2011.

Weiser

*like the leaves paired with their shadows
like the leaves and their falling shadows
they walk on the road.*

*We see them in the evening
walking together
walking with lowered eyes.*

*We don't know what they look for
only that they are hungry
only that in the hills
the trees have fallen
where once there was a house.*

*They talk under the trees,
between the shadows of birches.
Sometimes, we see their fires---*

*In the night,
Who holds the guitar?
Whose feet are wrapped in cloth?
Who has walked the longest,
how many steps, vying with the darkness,
the tunnel of the road?
Who has bathed his hands in the running stream?
And tell us, whose is the voice?*

Tempest

Lim

Elizabeth Lim is an alumna of Harvard University and The Juilliard School where she is currently a doctoral candidate. At Juilliard, her orchestral work, *Paranoia*, was a winner of the annual composers' competition, and was premiered by the Juilliard Orchestra at Tully Hall. Ms. Lim has won commissions and residencies from the Berkeley Symphony, the Palo Alto Chamber Orchestra, and the Albany Symphony, and was named winner of the "Youth Inspiring Youth" Young Choral Composers' Competition.

In 2002 Lim's *Tempest* was presented among the Essentially Choral Readings, directed by Philip Brunelle. Following the readings, she received a commission to write for the professional chorus VocalEssence, for a concert in 2013. *Tempest*, on a 1903 poem, "Paradox," by Willa Cather (inspired by Shakespeare's play), receives its world premiere today. The piano has a strong independent role in this dramatic work.

*I knew them both upon Miranda's isle,
Which is of youth a sea-bound seignior:
Misshapen Caliban, so seeming vile,
And Ariel, proud prince of minstrelsy,
Who did forsake the sunset for my tower
And like a star above my slumber burned.
The night was held in silver chains by power
Of melody, in which all longings yearned --
Star-grasping youth in one wild strain expressed,
Tender as dawn, insistent as the tide:
The heart of night and summer stood confessed. I*

rose aglow and flung the lattice wide
 Ah, jest of art, what mockery and pang!
 Alack, it was poor Caliban who sang.

Three Plums

Harris

New Amsterdam Singers first performed works of Matthew Harris in 1993. We have since performed most of his six volumes of *Shakespeare's Songs*, as well as *Lorca Songs*, *Songs of Innocence and Experience*, and *Object Lessons* for women's voices. In 1993 NAS recorded five of his *Shakespeare's Songs*; recently these a cappella series have been recorded by several professional choirs. They are performed worldwide.

Mr. Harris has had orchestral works performed by the orchestras of Minnesota, Houston, Florida, Jacksonville, Chattanooga, Spokane, and Modesto. Last November the Chelsea Opera Company performed his one-act opera, *The Mark of Cain*. The New York City Opera also performed scenes from his opera, *Tess*, on their American Composers Showcase Series. The National Endowment for the Arts has twice awarded him fellowships, as has the New York Foundation for the Arts, Tanglewood, Meet the Composer, and MacDowell and Yaddo colonies.

Today we sing Harris' *Three Plums*, in its USA premiere. The work was commissioned by an Irish chorus, Cois Cladaigh, and first performed in 2008. The texts are poems by William Carlos Williams. Harris writes:

I chose these three William Carlos Williams poems for their deceptively simple surfaces and the mysteries that lie beneath.

In "The Red Wheelbarrow," a mundane farm scene triggers in the poet a Zen-like experience. In my music, the opening phrase repeats throughout like a mantra.

"This is Just to Say" is a poem on temptation, sin and mercy, written in the guise of a refrigerator door memo. My innocent-sounding melody unravels into eight-part counterpoint but pulls itself back together at the words, "Forgive me."

"The Great Figure" is a poem best known for the cubist painting it inspired, Charles Demuth's *The Figure 5 in Gold*. My music begins with a slow, dreamy recollection of the 5 on the fire engine, then tears into a fast, driving beat to create the sensation of the truck racing through city streets.

1. The Red Wheelbarrow

So much depends
 upon
 a red wheel
 barrow
 glazed with rain
 water
 beside the white
 chickens.

2. This is Just to Say

I have eaten
 the plums
 that were in
 the icebox
 and which
 you were probably
 saving
 for breakfast
 Forgive me
 they were delicious
 so sweet
 and so cold

3. The Great Figure

Among the rain
 And lights
 I saw the figure 5
 in gold
 on a red
 firetruck

moving
 tense
 unheeded
 to gong clangs
 siren howls
 and wheels rumbling
 through the dark city.

A Farewell to Arms

Bennett

Richard Rodney Bennett was a multi-talented composer who was born in England but lived in New York City from 1979 to 2012. He was equally at home as a pianist in the world of cabaret and jazz as in the realm of classical music. He wrote three symphonies, 17 concertos, five operas, and many chamber works. He also wrote 50 film scores including *Murder on the Orient Express* and *Four Weddings and a Funeral*. Of his own life Bennett said, "The different parts of my career seemed to take place in different rooms, albeit in the same house."

Mr. Bennett died on December 24, 2012. His obituary in the *New York Times* said that he "moved with ease among classical concert music, jazz, and film," and that his music "adroitly blended the rigorous and the ingratiating." In 1998 he was knighted for services to music. In 2008 NAS sang his charming work, *Nonsense*.

A Farewell to Arms was commissioned by the Odyssey Commissioning Program of the Plymouth Music Series, and received its premiere in 2002 in Minneapolis. Bennett chose texts by poets of the 16th and 17th centuries which share a line about helmets and beehives, a then-familiar parable about war turning to peace. The cello plays a prominent solo role in the otherwise a cappella work.

I. from the poem by Ralph Knevet (1600-1671)

The helmet now an hive for bees becomes,
 And hilts of swords may serve for spiders' looms;
 Sharp pikes may make
 Teeth for a rake;
 And the keen blade, th'arch enemy of life,
 Shall be degraded to a pruning knife.
 The rustic spade
 Which first was made
 For honest agriculture, shall retake
 Its primitive employment, and forsake
 The rampires steep
 And trenches deep.
 Tame conies in our brazen guns shall breed,
 Or gentle doves their young ones there shall feed.
 In musket barrels
 Mice shall raise quarrels
 For their quarters. The ventriloquious drum,
 Like lawyers in vacations, shall be dumb.
 Now all recruits,
 But those of fruits,
 Shall be forgot; and th'unarmed soldier
 Shall only boast of what he did whilere,

[conies: rabbits]

*In chimney's ends
Among his friends*

II. from the poem by George Peele (1558-1597)

*His golden locks Time hath to silver turned.
O Time too swift! Oh swiftness never ceasing!
His youth 'gainst Time and Age hath ever spurned,
But spurned in vain; youth waneth by increasing.
Beauty, strength, youth are flowers but fading seen;
Duty, faith, love are roots and ever green.
His helmet now shall make a hive for bees,
And lover's sonnets turn to holy psalms.
A man-at-arms must now serve on his knees,
And feed on prayers which are Age's alms.
But though from Court to cottage he depart,
His Saint is sure of his unspotted heart.
And when he saddest sits in homely cell,
He'll teach his swains this carol for a song:
Blest be the hearts that wish my Sovereign well.
Curst be the soul that think her any wrong.
Goddess, allow this aged man his right
To be your beadsman now that was your knight*

[beadsman: one who prays for another]

Carols of Death

Schuman

William Schuman balanced an impressive career as a music educator and administrator with life as a respected composer. He wrote music in every form, including ten symphonies, four string quartets, music for winds, and an opera, *The Mighty Casey*. He received the first-ever Pulitzer Prize for Music in 1943.

In high school Schuman's first musical experiences were with his own jazz bands. After studies at Juilliard and Columbia University Teachers' College, he taught for ten years at Sarah Lawrence College, where he also conducted the chorus. He was president of The Juilliard School from 1945 to 1961, and then became president of Lincoln Center.

Carols of Death is probably Schuman's most significant choral work. It was written a few years after a popular orchestral work, *New England Triptych*, and before his *Seventh Symphony*. NAS has performed the work in three other seasons, most recently in 1998. We also performed his *Perceptions* at Merkin Hall in 1986, with the composer in attendance.

The first movement of this a cappella cycle on Walt Whitman poems, "The Last Invocation," is entirely homophonic (chordal). The second, "The Unknown Region," is different. Voices enter one at a time in canonic imitation; their independence is made clear by the open spacing and the lack of a conventional chord. For 45 measures Schuman sustains one chord, with all the interest focused on the interlocking rhythmic patterns. The music turns surprisingly lyrical with the words, "all waits, undreamed of, in that region." The third movement, "To All, to Each," is eloquent in its simplicity. One remembers Whitman's services in the Civil War as a battlefield nurse to soldiers, when he writes, "Come lovely and soothing death."

1. The Last Invocation

*At the last, tenderly,
From the walls of the powerful, fortress'd house,
From the clasp of the knitted locks --
from the keep of the well-closed doors,
Let me be wafted.*

*Let me glide noiselessly forth;
With the key of softness unlock the locks -- with a whisper,
Set ope the doors, O Soul!*

*Tenderly! be not impatient!
(Strong is your hold, O mortal flesh!
Strong is your hold, O Love.)*

2. The Unknown Region

*Darest thou now O Soul,
Walk out with me toward the Unknown Region,
Where neither ground is for the feet nor any path to follow?
No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.
I know it not O Soul;
Nor dost thou -- all is a blank before us;
All waits, undream'd of, in that region, [that inaccessible land]*

3. To All, To Each

*Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving.
In the day, in the night, to all, to each,
Sooner or later, delicate death.*

Shenandoah

Healing River

Erb

Hellerman/Philips

NAS will be touring South Africa in July 2013, and the tour repertoire will be primarily American. We have chosen two songs about rivers, one a traditional folk song, "Shenandoah," the other a piece by Fred Hellerman which, while original, surely sounds like a folk song. Of the many arrangements of "Shenandoah," the one sung today, by James Erb, has achieved iconic status, and is his best-known work. Sheena Phillips, who arranged Hellerman's "Healing River," is a composer, singer, and choral conductor who moved to the United States from Britain in 2000.

Shenandoah

*Oh Shenandoah, I long to see you,
And hear your rolling river,
'Way, we're bound away,
Across the wide Missouri.
I long to see your smiling valley,
And hear your rolling river,*

*'Way, we're bound away,
Across the wide Missouri.
'Tis seven long years since last I see you,
And hear your rolling river,
'Way, we're bound away,
Across the wide Missouri.*

Healing River

*O healing river, send down your waters,
Send down your waters upon this land.
O healing river, send down your waters,
To wash the blood from off the sand.
This land is parching, this land is
thirsting,
No seed is growing in the barren
ground.
O healing river, send down your waters,*

*O healing river, send your waters down.
Let the seed of freedom awake and
flourish,
Let the deep roots nourish, let the tall
stalks rise.
Let the seed of freedom awake and
flourish,
Proud leaves uncurling against the
skies.*

Fantasy on La Bamba

Harris

Today's program ends with the New York premiere of a piece written by Matt Harris in 2008. Mr. Harris writes:

Sitting at an outdoor café in Mexico a few years ago, I was intrigued when a strolling mariachi band played something strange yet familiar. Here was La Bamba the "right way," I thought. But a little research back home revealed that this song has been evolving for centuries, since its roots as a Veracruz wedding song. Like most good party music, the lyrics make very little sense, consisting of strings of non sequiturs each performer is free to re-order, alter, and add to. And the music is just as flexible. But the essence of La Bamba, whatever it is, seems to be indestructible. (iTunes has more than 150 versions under 24 different genres.) Fantasy on La Bamba is not just me trying my hand at this game, but a celebration of the game itself. Or better yet, think of each variation as an entry in a diary about a love affair with this song.

The tempo markings indicate four major sections of this Fantasy, Andante doloroso, Adagio grazioso, Vivace, and With a beat, delirious. The English translation is by the composer.

*Para bailar la bamba,
Para bailar la bamba se necessita*

*Una poca de gracia.
Una poca de gracia y otra cosita
Y arriba, arriba!
Arriba, arriba, por ti seré.
Por ti seré, por ti seré.
Yo no soy marinero,
Yo no soy marinero, soy capitán,
Soy capitán, soy capitán.*

*Bamba, bamba,
Bamba, bamba,
Bamba, bamba,
La bamba!*

*Now, when you dance the Bamba,
Now, when you dance the Bamba, now
you've got to move
Just a little bit easy.
Just a little bit easy and another thing is,
To go higher and higher!
And higher and higher, I'm by your side,
I'm by your side, I'm by your side.
And I will be your captain,
Yes, I will be your captain, no sailor boy,
No sailor boy, no sailor boy.*

*Bamba, bamba,
Bamba, bamba,
Bamba, bamba,
The bamba!*

Notes by Clara Longstreth, © 2013

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 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

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Joanne Hubbard Cossa*#
Dana Boocock Crowell*
Susan Daum
Elizabeth Enenbach**
Azadeh Hadim
Laura Klein
Katherine E. Leahy*#
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Bernardica T. Sculac Stern
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Jennifer Trahan
Jessica Wong

Altos

Gabi Barton*
Elizabeth K. Basile*
Cynthia Brome
Paula Franklin
Stephanie R. Golob
Pamela W. Haft

Hannah Kerwin

Lucy Kraus

Betty Kulleseid*

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Bendix Anderson*

Richard Bonsall*

Joseph Brooks

James Crowell*#

Timothy DeWerff*

Jethro Eisenstein

Scott Gillam

Rick Hibberd

Philip Holmgren**

Michael Landy

Michael Milton

Robert H. Palmer

Ray Scheindlin

Michael Zimmerman

*Chamber Chorus

**Chamber Chorus only

soloists in Harris works

About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-fifth 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 has 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 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. 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 will be performing 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. In 2011 he taught and directed a Chinese middle school choir in Xiuning, China, and led performances at cathedrals and concert halls across Europe, including an Evensong at the Berliner Dom, as the Assistant Conductor of the Yale Glee Club. He is Adjunct Professor of Choral Music at Quinnipiac University.

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.

JAY CAMPBELL, praised by the *New York Times* for his "electrifying performances" which "conveyed every nuance," is the First Prize Winner of the 2012 Concert Artists Guild Victor Elmaleh Competition. His eclectic musical interests and

diverse spectrum of repertoire have led to collaborations with musicians ranging from Elliott Carter, Pierre Boulez and David Lang to members of Radiohead and Einstürzende Neubauten. Recent highlights include his New York Philharmonic debut at Avery Fisher Hall (Tan Dun's "Silk Road Encounters" from Crouching Tiger Concerto) and a concerto with the New York Youth Symphony at Carnegie Hall's Stern Auditorium. Jay has premiered nearly one hundred new works, including concerti by Chris Rogerson and David Lang.

NAS CDs

NAS released 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 from our Merkin Concert Hall debut in May 1983. Composers represented include J. S. 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.

Contributors

The New Amsterdam Singers gratefully acknowledges those who have helped make today's program possible. (From January 1, 2012 to May 8, 2013)

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Turner Construction	Judith Pott	Dennis Goodenough
Company	Paul Volcker &	Gordon & Maggie Gray
Malcolm & Carolyn	Anke Dening	Hans & Doris Grunwald
Wiener		Rick Hibberd &
Angels	Benefactors	Gail Buyske
Robin & Ralph Ardit	Kimberly McFarlane Allan	Hannah Kerwin
Henry H. Arnhold	Elizabeth Basile	Katherine E. Leahy
Michael & Dudley Del	Dori & John Beckhard	Bettina Murray
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Margo & Anthony Viscusi
Donna Zalichin &
Barry Kramer
Barbara Zucker-Pinchoff
& Barry S. Pinchoff

Patrons

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Aidinoff
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Lorraine Bell
Tom & Nancy Berner
John Brett
Jeffrey Buckner
Jody & Lee Davies
Ira Ellman
Victor & Carol Gallo
Pam & George Glaser
Hans & Doris Grunwald
André & Rose Guthman
Gina & Jeremy Hardisty
John Hargraves &
Nancy Newcomb
William Hunter &
J. Christian Annalora
Roberta Jadick
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