



New Amsterdam Singers
Fiftieth Anniversary

Clara Longstreth, Music Director



U P C O M I N G C O N C E R T S

Hymn to the Dawn
Songs of Serenity and Joy

Broadway Presbyterian Church
Broadway at 114th Street
Friday, March 9, 2018 at 8:00pm

The Church of the Holy Trinity
315 East 88th Street
Sunday, March 11, 2018 at 4:00pm

Rejoice in the Lamb
A Century of Choral Favorites

St. Ignatius of Antioch Episcopal Church
554 West End Avenue
Wednesday, May 30, 2018 at 8:00pm



New Amsterdam Singers
Fiftieth Anniversary

Clara Longstreth, Music Director

Sing, Sing Ye Muses
Choral Classics and a Premiere



New Amsterdam Singers

Advent Lutheran Church
Broadway at West 93rd Street, New York City
Friday, December 8, 2017 at 8 pm
Sunday, December 10, 2017 at 4 pm

Clara Longstreth, Music Director
David Recca, Assistant Conductor
Nathaniel Granor, Chamber Chorus Assistant Conductor
Pen Ying Fang, Accompanist
Jude Ziliak, Anna Luce, violins
Scot Moore, viola
Oliver Weston, cello

Sing, Sing, Ye Muses John Blow (1649-1708)
Chorus, violins and continuo
(please hold applause)

Duo Seraphim
Double Chorus
(please hold applause)

Beatus Vir Claudio Monteverdi (1567 - 1643)
 12/8 soloists: Clara Ines Schuhmacher, Barbara Zucker-Pinchoff,
 sopranos; Robert Thorpe, Nicandro Iannacci, tenors; Jason Hill, bass
 12/10 soloists: Robin Beckhard, Catherine Bishop, sopranos;
 Scott Wilson, Nicandro Iannacci, tenors; Jason Hill, bass
 chorus, violins, and continuo

Ave Verum Corpus Wolfgang Amadeus Mozart (1756-1791)
chorus and string quartet

Rejoice in the Lord Alway Henry Purcell (1659-1695)
chorus and string quartet
soloists: Cynthia Brome, 12/8, Rebecca Dee, 12/10, altos
12/8 & 12/10: Vincent Floyd Exito, tenor; Jason Hill, bass

INTERMISSION

Praise the Lord, O Jerusalem Henry Purcell
chorus, string quartet, and continuo



New Amsterdam Singers
Fiftieth Anniversary

THANK YOU for joining us as we begin the 50th season of New Amsterdam Singers. This anniversary is a major milestone by any standard, but in our case it is particularly remarkable because all 50 years have been under the inspired leadership of our founding Music Director, Clara Longstreth. Under Clara's guidance, New Amsterdam Singers has grown in size, ability and sophistication, and is consistently recognized for its contribution to the New York cultural scene. To mark this achievement, and specifically to honor Clara, the Board has launched a three year Capital Campaign to raise \$150,000. The theme of the Campaign is:

Honoring the past, celebrating the present, ensuring the future.

Funds raised in this campaign will be used over the next few years to commission new choral works by outstanding composers and to enable the chorus to perform periodic large-scale choral-orchestral concerts. You can find more information about the Capital Campaign (and information about special thank you gifts!) on our web site: www.nasingers.org.

Please consider contributing.

The Vision

Dominick Argento (b. 1927)

chorus and string quartet

Befehl dem Engel, dass er Komm Dietrich Buxtehude (1637-1707)
with violins and continuo
The Chamber Chorus

At a Window Abbie Betinis (b. 1980)
chorus and cello

The Darkling Thrush Carol Barnett (b. 1949)
chorus and string quartet
Commissioned by New Amsterdam Singers in honor of its founder and
Music Director, Clara Longstreth, on the occasion of the chorus's 50th
anniversary
World Premiere

An Irish Blessing Andrew Rindfleisch (b. 1963)
 (please hold applause)

Break Forth, O beauteous, heavenly light J. S. Bach (1685-1750)

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

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

The first half of today's program features choral music composed from the late 16th Century to the late 18th Century. All but two of these works call for chorus with strings.

We begin with **John Blow**'s *Sing, Sing, Ye Muses*. Blow, an English composer, was an important figure in his day, with appointments at Westminster Abbey and St. Paul's Cathedral, but is now remembered mainly as the teacher of Henry Purcell. His joyful work, *Sing, Sing, Ye Muses*, was written in 1700, and published as the culmination of the collection *Amphion Angelicus*. Public concerts (called "entertainments") often closed with a song like this, in praise of music and beauty. The refrain (*ritornello*) for two violins is a feature we will see in several works today.

Sing, ye Muses, sing and revere,
Sing, ye Muses, sing and revere the Constellation of this sphere;
You have not seen a brighter sky.
Music may satisfy the ear,
But beauty charms, regales the eye.
Io, Io triumphe sing.
Sing Muses, and sound,
Do you but Please the Fair,
And your Banquit is Crowned.

A century before John Blow, **Jacob Handl** was born in Prague and lived in Austria and Bohemia. He was a prolific composer, known for his use of the polychoral style, chromatic harmony, and apt word setting. We sing one of his 445 motets, the double chorus *Duo Seraphim*. The words "two Seraphim called to one another" certainly lend themselves to Handl's antiphonal give and take.

Duo Seraphim clamabant alter ad alterum,	Two angels cried one to another:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.	Holy, holy, holy, Lord God of hosts.
Plena est omnis terra gloria ejus.	The whole earth is full of his glory.

The great Italian composer, **Claudio Monteverdi**, lived to the age of 76, and his lifetime spanned the late Renaissance and the early Baroque. He began as a master of the madrigal, and later wrote a series of great operas. He held the position of *maestro di cappella* at St. Mark's Cathedral in Venice, like Gabrieli before him, and so wrote sacred music as well. In 1640 Monteverdi wrote a "parody psalm," *Beatus Vir*, based on his secular duet for two sopranos, *Chiome d'Oro*.

The text, Psalm 111, is long, and allows for a complex, expansive structure. The opening section, for six-part chorus, is in C major and duple time. The middle section, today sung by soloists, is in A minor and triple time. Then

the first theme returns, followed by a coda consisting first of choral recitative, then a series of rhythmic fanfares on the text, *Gloria*. Throughout the work there are refrains (ritornelli) for two violins, alternating with vocal phrases.

Beatus vir qui timet Dominum
In mandatis ejus volet nimis
Potens in terra erit semen ejus,

generatio rectorum benedicetur.

Gloria et divitiae in domo ejus,

et justitia ejus manet in saeculum
saeculi.

Exortum est in tenebris lumen rectis,

misericors et miserator et justus.

Jucundus homo, qui miseretur et
commodat,
disponet sermones suos in judicio.

Quia in aeternum non commovebitur.

In memoria aeterna erit justus,

ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus; non
commovebitur
donec despiciat inimicos suos.

Dispersit, dedit pauperibus,
justitia ejus manet in saeculum saeculi.

Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet.

desiderium peccatorum peribit.
Beatus vir qui timet Dominum.

Blessed is the man who fears the Lord,
Who delights in his commandments.
His seed shall be mighty upon the
earth;

The generation of the righteous shall
be blessed.

Glory and prosperity shall be in his
house;

And his justice endures from
generation to generation.

A light has risen in the darkness for the
upright:

One who is merciful, compassionate,
and just.

Happy is the man who sympathizes
and shares,

Who chooses his words with
discretion:

Because he will not be troubled for
eternity;

The just man shall be in everlasting
remembrance.

He shall not fear evil tidings;

His heart is ready to hope in the Lord.

His heart is strengthened; he shall not
be shaken

Until he looks down upon his enemies.

He disperses, he gives to the poor;
His justice endures from generation to
generation.

His horn shall be exalted with honor.

The wicked will see, and be angered;

He will gnash with his teeth, and waste
away.

The desire of the wicked shall perish.

Blessed is the man who fears the Lord.

Gloria Patri, Gloria et Filio,
 Gloria et Spiritui Sancto,
 Gloria, sicut erat in principio, et nunc
 et semper
 Gloria et in saecula saeculorum, Amen

Glory be to the Father, and to the Son,
 And to the Holy Ghost.
 As it was in the beginning, is now and
 ever shall be
 World without end, Amen.

After the brilliance of Monteverdi's psalm, we turn to a **Mozart** motet in a new style for church music.

After writing the Mass in C Minor, Mozart wrote no church music at all for the next eight years. Then in 1791, in his last six months of life, he composed two of his greatest church works, the *Requiem* and *Ave Verum Corpus*. The latter was written at the request of his friend, the schoolmaster Anton Stoll, and was first performed at the Feast of Corpus Christi in that year.

H. O. Robbins-Landon writes that, with this little motet, Mozart was establishing a new model for church music: "*Its deliberate attempt to be unadorned, devotional, and easily understood is entirely in accord with the enlightened reforms of Emperor Joseph.*" In writing music that could be understood by ordinary people, Mozart was possibly allying himself with the view that "vox populi = vox Dei." In this Enlightenment view, a return to the voice of the people would yield divine truth.

It would not be difficult to write a choral work that was unadorned and easy to comprehend. But with *Ave Verum Corpus* Mozart has done much more: he has composed a masterpiece of profound simplicity, a work that is one of the best loved choral pieces ever written.

Ave verum Corpus, natum de Maria
 Virgine:
 Vere passum,
 immolatum in cruce pro homine:

Cujus latus perforatum
 unda fluxit [aqua] et sanguine;
 Esto nobis praegustatum in mortis
 examine.

Hail, true Body, born of the Virgin
 Mary,
 Who has truly suffered,
 Was sacrificed on the cross for
 mankind,
 Whose side was pierced,
 Whence flowed water and blood;
 Be for us a foretaste of heaven during
 our final examining.

Henry Purcell was the greatest composer of his time, and one of the greatest English composers of all time. He wrote instrumental music, choral music, solo songs, and a jewel of a short opera, *Dido and Aeneas*. NAS presented a staged performance of *Dido* in 1988, and has sung many of his motets. But the Bell Anthem is new to NAS. (*Rejoice in the Lord Always* has been called the Bell Anthem for the repeated patterns of descending major scales in the bass.)

This piece begins with a prelude for strings alone, followed by a trio for soloists. Then comes an extended passage for strings, called "symphony." The trio returns, and then the chorus. This alternation between strings, trio, and chorus continues, with the role of the chorus being quite small.

Rejoice in the Lord alway,
And again I say, rejoice.
Rejoice in the Lord alway,
And again I say, rejoice.
Let your moderation be known to all men.
The Lord is at hand, the Lord is at hand.
Rejoice in the Lord alway,
And again I say, rejoice.
Be careful for nothing, but in everything
By pray'r and supplication with thanksgiving
Let your requests be made known unto God.
And the peace of God, which passeth all understanding,
Shall keep your hearts and minds through
Jesus Christ, our Lord.
Rejoice in the Lord alway,
And again I say, rejoice.

The second half of today's concert focuses on music of the twenty-first century, with the addition of short Baroque works.

Purcell's *Praise the Lord, O Jerusalem* was likely written in 1688 for the Chapel Royal. It opens with a symphony for strings followed by a five-voice choral declamation, an imitative section, then a return to the declamation.

A triple meter section follows with an abundance of *hemiolas* (two measures of 3/4 combining to make one measure of 3/2). The meter returns to duple, with the violins imitating trumpets (a favorite Purcell device). A lively *Alleluia* ends the piece.

Praise the Lord, O Jerusalem,
Praise Thy God, O Sion,
For kings shall be thy nursing fathers,
And queens thy nursing mothers.
Praise the Lord, O Jerusalem.
As we have heard, so have we seen in the city of our God.
God upholdeth the same for ever.
Be Thou exalted, Lord, in Thine own strength:
So we will sing and praise Thy pow'r,
Alleluia.

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

Argento studied with the great American composers Henry Cowell, Howard Hanson, and Alan Hovhaness. He also spent three years in Florence on

a Fulbright Scholarship, studying with Luigi Dallapiccola. He has received commissions from Harvard and Yale universities, and in 2009 won the Brock Commission from the American Choral Directors Association. He taught at the University of Minnesota until retirement; he turned 90 on October 27, 2017.

For *The Vision*, Argento used a text adapted from Dante's *Divine Comedy*, (Paradiso, Cantos II and XXXIII), translated by Laurence Binyon. The work was written in 2000 for chorus and string quartet. The harmony, ranging from unison to simple chorale to close dissonance, evokes the complex vision of paradise described by Dante.

It seemed a cloud all round about us spread,
Luminous, dense, compact, and burnished bright,
Like diamond with a sunbeam on it shed.

The everlasting pearl enclosed us, quite
Within itself, as water of a well
Receives, remaining whole, a ray of light,

Within the clear profound Light's aureole
Three circles from its Substance now appeared,
Of three colours, and each an equal whole.

One its reflection on the next conferred
As rainbow upon rainbow, and all of it
Breathed equally the fire that was the third.

The more in us should longing's flame be lit
To see the Essence wherein we are shown
How our nature and God in one are knit.

O Light Eternal thou and thou alone
A sudden glory upon my soul assailed;
Its wish revealed as simple truth, self-sown,

Where faith triumphant reigned and envious doubt failed.
But like to a wheel whose circling nothing jars
Already on my desire and will prevailed

The Love that moves the sun and the other stars.

The Chamber Chorus returns to the Baroque in a lively, cheerful work of Buxtehude, similar to Monteverdi's *Beatus Vir* in its use of violin ritornelli surrounding a chorus.

Dietrich Buxtehude was the most important composer of sacred music in Germany between Schütz and Bach. During his lifetime he was renowned for his church cantatas, but after his death he was remembered as a virtuoso

organist. Only in the twentieth century were his church cantatas again appreciated.

Befiehl dem Engel, daß er komm,
Und uns bewach dein Eigentum,
Gib uns die lieben Wächter zu,
Daß wir vorm Satan haben Ruh.
So schlafen wir in Namen dein,
Die weil die Engel bei uns sein.
Du heilige Dreifaltigkeit, wir loben
dich in Ewigkeit.
Amen.

Command the angel, that he come,
Thine own to guard within our home,
Give us the dear guards,
That we from Satan may have rest.
So in Thy Name, O Lord, we sleep,
Because the angels are with us;
Thou holy blessed Trinity,
We praise Thee eternally.
Amen.

Abbie Betinis has had a remarkable career. Her music has won a steady stream of performances throughout the United States and abroad. In her early thirties, she has been commissioned by more than 40 music organizations, from community choruses and colleges to the Dale Warland Singers. Today's program includes the eighth work by Betinis that NAS has sung in the past nine years.

At a Window was written in 2013 for chorus and cello on an interesting text by Carl Sandburg , from his *Chicago Poems*.

Give me hunger,
O you gods that sit and give
The world its orders.
Give me hunger, pain and want,
Shut me out with shame and failure
From your doors of gold and fame,
Give me your shabbiest, weariest hunger!

But leave me a little love,
A voice to speak to me in the day end,
A hand to touch me in the dark room
Breaking the long loneliness.
In the dusk of day-shapes
Blurring the sunset,
One little wandering, western star
Thrust out from the changing shores of shadow.
Let me go to the window,
Watch there the day-shapes of dusk
And wait and know the coming
Of a little love.

When NAS decided to celebrate its 50th anniversary year with three commissions, we asked Carol Barnett to write a work for today's performance. Like Argento, she lives in Minneapolis, and studied with Argento at the

University of Minnesota. Originally a flutist, Barnett has won many honors and commissions. In 2006 she wrote the *Bluegrass Mass* for choir and Monroe Crossing, an iconic bluegrass band. Monroe Crossing has performed the work over sixty times since then, and it has received many performances worldwide by other groups. NAS sang it in 2012.

Barnett chose a well-known, beautiful 1900 poem by Thomas Hardy for this piece, *The Darkling Thrush*. A string quartet accompanies the chorus, and supplies, on occasion, thrush-like trills. Here are Carol Barnett's thoughts on the poem:

Hardy's poem captures so well the gloomy thoughts of late winter, when everything's grey and all nature seems dead. But little incongruities catch our attention and lift our spirits. The tiny thrush, with its bedraggled appearance and joyful song, won't banish seasonal affective disorder, but perhaps coaxes forth a gentle smile.

I leant upon a coppice gate
When Frost was spectre-grey,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed fervourless as I.
At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,

That I could think there trembled through
His happy good-night air
Some blessed Hope, whereof he knew
And I was unaware.

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

Rindfleisch wrote *An Irish Blessing* on commission from the Kent State University Chorale. It is a brief hymn setting on an old Irish text of good will. While the sopranos do carry the melody, all voices get independent embellishments of their own.

May peace and plenty bless your world
with joy that long endures.
May all life's passing seasons
bring the best to you and yours.
May love and laughter light your days,
and warm your heart and home.
May good and faithful friends be yours,
wherever you may roam.

We end with one of Bach's most beautiful chorales from Book II of *The Christmas Oratorio*, *Break forth, O beauteous heavenly light*. It is the only Christmas piece on the program, although there is good cheer to be found in the "happy ending" of Thomas Hardy's *Thrush* and Sandburg's "little love."

Break forth, o beauteous heav'nly light,
And usher in the morning;
Ye shepherds, shrink not with affright,
But hear the angel's warning.
This Child, now weak in infancy,
Our confidence and joy shall be,
The pow'r of Satan breaking,
Our peace eternal making.

NEW AMSTERDAM SINGERS

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Pen Ying Fang, Accompanist

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

NAS Online

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

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THE NEW AMSTERDAM SINGERS

Sopranos

Orren Alperstein
Judith Ballan
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Bernardica Sculac Stern
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Jennifer Trahan
Laure Wassen

Altos

Gabriella Barton*
Elizabeth Basile**
Cynthia Brome
Joanne Hubbard Cossa**
Rebecca Dee*
Stephanie Golob
Pamela Haft
Elizabeth Hardin
Sally Hoskins
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Ellen Stark*
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Donna Zalichin

Barbara Zucker-Pinchoff

Tenors

Vincent Cloyd Exito
Dennis Goodenough
Nathaniel Granor**
James Gregory
Nicandro Iannacci
Robert Marlowe
David Moroney**
Paul Parsekian
John Pinegar
Frayda Pitkowsky
Adam Poole
Timothy H. Sachs**
Taylor Simmons
William A. Simpson
Robert Thorpe*
Hsin Wang
Scott Wilson

Basses

Richard Abel
Bendix Anderson
Michael Berger
Joseph Brooks
Walter Daum
Timothy DeWerff*
Jethro Eisenstein
Eli Enenbach
Brian Farrell
Scott Gillam
Rick Hibberd
Jason Hill*
Philip Holmgren**
Steve Holtje*
Michael Landy*
John Leuenhagen
Michael Milton
David Ortiz*
Robert Palmer
Mondy Raibon
David Recca
Michael Zimmerman

*Chamber Chorus

**Chamber Chorus only

About the Artists

The NEW AMSTERDAM SINGERS, now in its 50th year, is known for the breadth and variety of its repertoire. Specializing in *a cappella* and double chorus works, the chorus sings music ranging from the sixteenth century through contemporary pieces, including many it has commissioned. Recent world premieres include compositions by Matthew Harris, Paul Alan Levi, Elizabeth Lim, Robert Paterson, and Ronald Perera. American and New York City premieres in the current decade have included works by Ben Moore, Robert Patterson, Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Stephen Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin. In 2016 NAS performed Frank Martin's oratorio *Golgotha* with professional orchestra and soloists as guests of Trinity Wall Street. This concert, under the direction of Clara Longstreth, marked the first time the work was heard in New York City in over fifty years.

NAS 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. NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop, in 1999, and in 2006 NAS performed *Voices of Light* at the Winter Garden of the World Financial Center, with Anonymous Four and Ensemble Sospeso under David Hattner, for broadcast on WNYC's *New Sounds*.

NAS appears internationally under Ms. Longstreth's direction. The chorus has sung at the Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at Miedzyzdroje, Poland; the Festival of the Algarve in Portugal; Les Chorégies d'Orange in France; and the Llangollen International Musical Eisteddfod in Wales. Recent tours have found the chorus appearing in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, Argentina and Uruguay, South Africa, Greece, and most recently in Iceland and Denmark in 2017. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

CLARA LONGSTRETH is the founder and Music Director of New Amsterdam Singers, now in its 50th season. Under her direction, NAS has become known as one of the premier avocational choruses in New York City. 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."

Ms. Longstreth studied conducting with G. Wallace Woodworth at Harvard University and with Richard Westenburg at the Juilliard School, from which she received her Master's Degree. She has also studied with Amy Kaiser and Semyon Bychkov at the Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival. Ms. Longstreth has been a frequent adjudicator at choral conferences, and was selected to present a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2009 she received

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

Ms. Longstreth has also served on the faculty of Rutgers University, and as a guest conductor of the Limón Dance Company, the Mannes College Orchestra, and the popular Messiah Sing-In performances at Avery Fisher Hall. She has led New Amsterdam Singers on 15 international tours.

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

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

JUDE ZILIAK is a violinist specialized in historical performance practices. Widely active as a chamber musician in repertoires from the Renaissance to the present, Jude is a member of the American Bach Soloists in San Francisco and Sonnambula and the Clarion Society in New York. A graduate of the Juilliard School, he teaches violin and baroque chamber music at the Special Music School, New York's public school for musically gifted children. He is the 2018 recipient of the Jeffrey Thomas Award, which recognizes "extraordinary promise and accomplishment in the field of early music."

ANNA LUCE is a modern and Baroque violinist residing in Manhattan. Since completing her Master's in Music at the University of Texas at Austin, Anna has enjoyed performing and recording with the Smithsonian Chamber Orchestra, and actively performs with the American Baroque Orchestra, Mark Morris Dance Group, and as a substitute for Hamilton on Broadway. This January she will begin a new position as concertmaster for the Hamilton National Tour.

SCOT MOORE is currently in his third season as co-principle viola of The Orchestra Now. In addition to Baroque and classical, Scot performs in a variety of styles including Irish and American folk, Latin, pop, and new music. Scot has

collaborated with artists ranging from Natalie Merchant to Dawn Upshaw, Peter Serkin and Don Byron, and has a vested interest in working with upcoming talent such as independent Hudson Valley singer/songwriters Ian Flanigan and Jude Roberts. Scot can be found on recordings with Nonesuch Records, Albany Records, Equal Vision Records, as well as recent PBS documentaries and a variety of independent films.

OLIVER WESTON began his musical journey in rural North Carolina and has gone on to complete a masters degree in the Historical Performance program at Juilliard, studying Baroque cello with Phoebe Carrai and viola da gamba with Sarah Cunningham. While a member of Juilliard415, he worked alongside such distinguished musicians as William Christie, Laurence Cummings, Jordi Savall, John Elliot Gardiner, Masaaki Suzuki, Robert Levin, Nicholas McGegan, Richard Egarr, Monica Huggett, Rachel Podger, and Robert Mealy, with performances throughout North America, China, New Zealand, and Western Europe. Oliver currently resides in Brooklyn, fixated on exploring J.S. Bach's obbligato cantatas and the violoncello piccolo.

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