



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

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

Hymn to the Dawn
Songs of Serenity and Joy



New Amsterdam Singers

Broadway Presbyterian Church
Broadway at West 114th Street, New York City
Friday, March 9, 2018 at 8 p.m.

The Church of the Holy Trinity
316 East 88th Street, New York City
Sunday, March 11, 2018 at 4 p.m.

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

Agnus Dei György Orbán (b. 1947)
Double Chorus
Thomas Hoyt, trumpet; Pen Ying Fang, organ

De Profundis Per Gunnar Petersson (b. 1954)
North American premiere

Hymn to the Dawn Gustav Holst (1874-1934)
Choral Hymn from the *Rig-Veda*

Evil Shall Not Prevail Wallingford Riegger (1885-1961)
David Recca, conductor
Women's Voices

The Creation Willy Richter (1896-1969)
David Recca, conductor

The Old Superb Charles Villiers Stanford (1852-1924)
Jason Hill, baritone
Pen Ying Fang, piano

Daemon Irrebit Calidus György Orbán
Men's Voices

Intermission

O Heiland, reiss die Himmel auf	Hugo Distler (1908-1942)
Sicut Cervus	Nancy Wertsch (b. 1948)
	Nathaniel Granor, conductor
Hope and Love	Carson Cooman (b. 1982)
Salmo de Alabanza	Andrew Rindfleisch (b. 1963)
	The Chamber Chorus
Walks of Life	Lisa Bielawa (b. 1968)
	World Premiere
	Commissioned by New Amsterdam Singers
	in honor of its founder and Music Director, Clara Longstreth,
	on the occasion of the chorus's 50th anniversary
	Full and Semi-Chorus
	Thomas Hoyt, trumpet
	R.J. Kelley, French horn
	Jonathan Greenberg, bass trombone
	David Ortiz, tambourine
Solfegging	Morton Gould (1913-1996)
	Double Chorus

*Please turn off all phones and other devices during the performance.
The use of cameras (including smart phones) and recording devices
during the performance is prohibited.*

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

The composers of the works on today's program were inspired by a great variety of texts. The juxtaposition of sacred sources such as the Old Testament (*Genesis*, *Psalms*, *Wisdom*), old hymns, and the Sanskrit *Rig-Veda* (in translation) with more recent secular writings by architects and poets (and a spoof of the solfège system of music education) could seem incongruous. But the result is choral music of unusual variety and interest. The earliest works were written in 1904; the latest is our commissioned work by Lisa Bielawa in 2017. Her choice of texts for *Walks of Life* (words of Le Corbusier, Gertrude Stein, and Robert Walser) extend the theme of strange and wonderful juxtapositions within one piece.

György Orbán was born in the province of Transylvania in Romania in 1947, but has lived in Hungary since 1979. He is associate professor of composition at the Liszt Ferenc Academy in Budapest, and an editor of *Editio Musica*. While he has written an opera, chamber music, and two concertos, most of his composing energy has been directed toward choral music (ten masses, four oratorios, and over a hundred shorter pieces). In 2017 NAS sang Orbán's spirited *Cor Mundum*.

Agnus Dei is a similarly spirited work for double chorus, organ, and trumpet. Though the piece was recently composed (1995), the harmony is that of the 19th century. The trumpet enters halfway through.

Agnus Dei
qui tollis peccata mundi:
miserere nobis.
Dona nobis pacem. Amen

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

Per Gunnar Petersson is a Swedish composer, organist, and choirmaster who has received commissions from Uppsala University and churches and cathedrals. He has composed nearly 100 works published in Scandinavia and Switzerland. *De Profundis*, written a year after Orbán's *Agnus Dei*, moves from low-lying humming, representing the depths, to vigorous expressions of hope for the redemption of Israel. Following a climax on an eight-voice major chord, there is a brief recollection of the low humming.

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
In vocem deprecationis meae.
Si iniquitates observabis, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est:
Et propter legem tuam
Sustinui te, Domine.
Sustinuit anima mea in verbum ejus:
Speravit anima mea in Domino.

Out of the depths I have cried to thee,
Lord:
Lord, hear my voice.
Let thy ears be attentive
To the voice of my supplication.
If thou, O Lord, wilt have marked
iniquities,
Lord, who will withstand?
But with you there is forgiveness:
And on account of your law
I have waited for you, O Lord.

A custodia matutina usque ad
noctem,
Speret Israel in Domino;
Quia apud Dominum misericordia:
Et copiosa apud eum redemptio.
Et ipse redimet Israel
Ex omnibus iniquitatibus ejus.

From the morning watch even until night,
Let Israel hope in the Lord.
For with the Lord there is mercy:
And with him there is plenteous
redemption.
And he shall redeem Israel
From all its iniquities.

When British composer **Gustav Holst** was a young man, he had a special love for folk songs, inspired by the research of his friend Ralph Vaughan Williams. He conducted the Hammersmith Socialist Choir, played the trombone, studied Sanskrit, and also studied composition under Charles V. Stanford. His first main success came with his orchestral work, *The Planets*, written when he was nearly 40. He did not enjoy his success, however. He wrote, "If nobody likes your work, you have to go on just for the sake of the work, and you are in no danger of letting the public make you repeat yourself." And when audiences "rose to their feet with tumultuous applause," he gazed at them in blank dismay; so wrote his daughter, Imogen Holst, in her biography in *Grove's Dictionary*.

Holst set his own translations of Sanskrit to his many hymns from the *Rig-Veda*. His first set was for voice and piano, and the later set (including *Hymn to the Dawn*) for chorus and orchestra or harp. *Hymn to the Dawn* has three verses, each set to the same music, for women's choir. The four voices have rising contrapuntal entrances followed by a chain of suspensions.

Hear our hymn O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak'ner of the songbirds,
Ensign of th'Eternal,
Draw thou near O Fair one,
In thy radiant Chariot.

Bring to her your off'ring,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendor.

American composer **Wallingford Riegger** studied cello, conducting, and composition in NYC and Germany. In the 1930s he gained a reputation as an ultra-modern composer in New York. He also found success writing music for modern dance pioneers like Graham and Humphrey. In the 1940s and '50s he wrote orchestral music, often in the 12-tone technique, yet he also wrote tonal music, first for Harold Akse's Interracial Fellowship Chorus, and then in 1951, *Evil Shall Not Prevail*, for the Bennington College Choir. This *a cappella* work, Opus 48, is set for double chorus of women's voices.

Wisdom is more beautiful than the sun, and above all the ordered firmament.
Compared with light, she is found before it.
For after this cometh night, but evil shall not prevail against wisdom.

NAS tenors and basses sing three very different works for male chorus. The first is an *a cappella* work, *The Creation*, by **Willy Richter**. Born in Germany, in 1922 Richter emigrated to America, where he worked in Reading, PA as pianist, organist, and conductor. In 1931 he conducted male singers from Masonic lodges in a program, the highlight of which was his own composition, *The Creation*. The work caught on with male choruses in America and Europe, and has since been widely performed.

In the beginning God created the heav'n and the earth.
And the earth was waste and void.
And darkness upon the face of the deep.
And the Spirit of God moved upon the face of the waters.
And God said, let there be light: And there was light.

Charles Villiers Stanford was a British composer of orchestral music, songs, and choral music, as well as an influential teacher of composition. His song cycle, *Songs of the Sea*, received a first performance in 1904. No. 5, *The Old Superb*, is a delightful ballad (text by Henry Newbolt) for bass with male chorus. An aging ship overcomes its handicaps to join on time in a naval battle between Lord Nelson's English fleet and the French.

The wind was rising easterly, the morning sky was blue,
The Straits before us open'd wide and free;
We look'd towards the Admiral, where high the Peter flew,
And all our hearts were dancing like the sea.

The French are gone to Martinique with four and twenty sail,
The "Old Superb" is old and foul and slow;
But the French are gone to Martinique, and Nelson's on the trail,
And where he goes the "Old Superb" must go.

So Westward ho! for Trinidad, and Eastward ho! for Spain,
And "Ship ahoy!" a hundred times a day;
Round the world, if need be, and round the world again
With a lame duck lagging, lagging all the way.

"Old Superb" was barnacled and green as grass below,
Her sticks were only fit for stirring grog;
The pride of all her midshipmen was silent long ago,
And long ago they ceased to heave the log.

Four year out from home she was, and ne'er a week in port,
 And nothing save the guns aboard her bright;
 But Captain Keats he knew the game, and swore to share the sport,
 For he never yet came in too late to fight.

So Westward ho! for Trinidad...

"Now up, my lads," the Captain cried, "for sure the case were hard
 If longest out were first to fall behind;
 Aloft, aloft with studding sails, and lash them on the yard,
 For night and day the trades are driving blind."

So all day long and all day long behind the fleet we crept,
 And how we fretted none but Nelson guessed;
 But ev'ry night the "Old Superb" she sail'd when others slept,
 Till we ran the French to earth with all the rest.

O 'twas Westward ho! for Trinidad...

The tenors and basses continue with another piece on an old text, in this case a late Baroque Hungaro-Latin Christian hymn. **György Orbán's** short work *Daemon Irrepiit Callidus* was originally written for mixed chorus (1997) and proved so popular, especially in the United States, that he rescored it for men's voices in 2001. Orbán effectively pictures the devil's temptations in sinuous lines. The work ends with a tumble of dovetailing chromatic scales.

Daemon irrepiit callidus,
 Allicit cor honoribus.
 Daemon ponit fraudes inter laudes,
 cantus, saltus.
 Quidquid amabile Daemon dat
 Cor Jesu minus aestimat.

The Demon sneaks expertly
 Tempting the honorable heart;
 He sets forth trickery amidst praise, song
 and dance.
 However amiably the Demon acts,
 It is still worth less than the heart of Jesus.

Caro venatur sensibus;
 Sensus adhaeret dapibus;
 Inescatur, impinguatur, dilatatur.
 Quidquid amabile caro dat,
 Cor Jesu minus aestimat.

The Flesh is tempted by sensuality;
 Gluttony clings to our senses;
 It overgrows, it encroaches, it stretches.
 However appealing the Flesh is,
 It is still worth less than the heart of Jesus.

Adde mundorum milia,
 Mille millena gaudia;
 Cordis aestum non explebunt, non
 arcebunt.
 Quidquid amabile Totum dat,
 Cor Jesu minus aestimat.

Though the Universe may confer
 Thousands upon thousands of praises,
 They neither fulfill nor put out the desire
 of the heart.
 However appealing the whole Universe is,
 It is still worth less than the heart of Jesus.

Hugo Distler's life and death are inextricably woven into the political and cultural situation in Germany in the early years of the twentieth century.

Born in Nuremberg, Distler was a leading figure in German sacred music in the 1930s. He was aligned with the Renewal Movement, a campaign to reform Protestant music by returning to the values and practices of Heinrich Schütz. He held positions as a church musician in Lübeck, Stuttgart, and Berlin. In 1933 he joined the Nazi party, at first stirred by its nationalism. But the party began to infiltrate the Lutheran Church, and Distler was accused of too much religious intensity. In the years 1940-42, the pressures on him to join the army became overwhelming, and he committed suicide in 1942 at age thirty-four.

Distler wrote *O Heiland, reiss die Himmel auf* in 1934, basing his work on a 1666 chorale from Augsburg. As is found in much of Distler's work, there are frequent changes of tempo and meter.

O Heiland, reiß die Himmel auf,
Herab vom Himmel lauf!
Reiß ab vom Himmel Tor und Tür!
Reiß ab, wo Schloß und Riegel für!

O Savior, tear open the heavens,
Run down, run out from Heaven;
Tear off from Heaven gate and door
Tear off now every lock and bar.

O klare Sonn, du schöner Stern,
Dich wollten wir, anschauen gern.
O Sonn, geh auf mit deinem Schein!
In Finsternis wir alle sein.

O shining Sun, O Morn-star bright,
We should behold thee with delight:
Clear Orb, arise: without thy rays
In darkness we shall pass our days.

Nancy Wertsch is a singer, pianist, and composer living in New York City. She has received commissions from such groups as the InterChurch Center, the New York Treble Singers, and the Church of St. Ignatius Loyola. Her works are performed widely, including at the ACDA conventions. *Sicut Cervus* was written for the Kiitos Vocal Ensemble on the beloved Psalm 42, *As pants the Hart....*

Sicut cervus desiderat ad fontes aquarum:
Ita desiderat anima mea ad te Deus.
Sitivit anima mea ad Deum vivum:
Quando veniam et apparebo anti faciem Dei mei?
Fuerunt mihi lacrimae meæ panes die ac nocte,
Dum dicitur mihi quotidie:
Ubi est Deus tuus?

Sicut cervus desiderat ad fontes,
Ita desiderat anima mea ad te Deus.

As the hart yearns for the water springs:
so longs my soul for thee, O God!
My soul has thirsted for the living God:
when shall I come and appear before God's presence?
My tears have been my bread by day and by night,
while it is said to me daily:
Where is your God?
As the hart yearns for the springs,
My soul has thirsted for the living God.

Carson Cooman is an American composer of hundreds of works in many forms. He has served as composer-in-residence for the Harvard Memorial Church and as a concert organist. He wrote *Hope and Love* as a gift for Andrew Clark on the occasion of his appointment as Director of Choral Activities at Harvard University in 2010. It is based on a poem by Jane Hirshfeld.

All winter
the blue heron
slept among the horses.
I do not know
the custom of herons,
do not know
if the solitary habit
is their way,
or if he listened for
some missing one—
not knowing even

that was what he did—
in the blowing
sounds in the dark.
I know that
hope is the hardest
love we carry.
He slept
with his long neck
folded, like a letter
put away.

Andrew Rindfleisch is a composer 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 twenty 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.

Salmo de Alabanza (2010) was commissioned for the dedication of the restored 18th-century Mission Concepción in San Antonio. Set in Spanish, the work is fast-paced, with changing meters and much use of the off-kilter 5/8 meter. The word *Aleluya* is repeated in a rollicking conclusion. The altos are given a special role: a six-measure sustained dissonant B against the surrounding C major, which resolves for the final eight measures. (Concertgoers at our December concerts may recall Rindfleisch's *Irish Blessing*, which showed this versatile composer in a completely different mood.)

Alabad al Señor, naciones todas;
Alabadle, pueblos todos.

Praise the Lord all ye nations;
Praise him all ye people.

Porque grande es su misericordia para
con nosotros;
y la fidelidad del Señor es eterna.
Aleluya!

Great is his mercy for us;
And the truth of the Lord is
everlasting.
Alleluia!

Lisa Bielawa began touring as the vocalist with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival, which celebrates the work of young composers. She was appointed artistic director of the San Francisco Girls' Chorus in 2013, and recently completed her residency at Grand Central Art Center in Santa Ana, California. Her discography includes

albums on the Tzadik, TRPY, Innova, BMOP/sound, Orange Mountain Music, and Sono Luminus labels.

Bielawa's music is performed frequently throughout the United States and Europe, with recent and upcoming highlights including two world premieres at the 2016 New York Philharmonic Biennial; *Drama/Self Pity* premiered by the Orlando Philharmonic; performances as both composer and soloist at The Kennedy Center's *KC Jukebox* series and SHIFT Festival; and a concert of her works at National Sawdust. Her *Chance Encounter* was premiered by soprano Susan Narucki and The Knights in Lower Manhattan's Seward Park. *Airfield Broadcasts*, a 60-minute work for hundreds of musicians, was premiered on the tarmac of the former Tempelhof Airport in Berlin in May 2013, and at Crissy Field in San Francisco in October 2013.

In the first part of *Walks of Life* there is an aleatoric section. This is new to NAS, so here is a definition. "Aleatoric music is music in which some element of the composition is left to chance or to the choice of the performers."

Here is Bielawa's own program note:

Walks of Life was inspired by the truly unique circumstances of its commissioning: the New Amsterdam Singers wanted a new piece to honor its founder, Clara Longstreth, on the occasion of the chorus's 50th anniversary. That an avocational choral organization can celebrate its 50th anniversary with its own founder at the helm is truly impressive, and called to my own mind the many generations of singers from all walks of life who have come through her chorus over these 50 years. An urban bunch, Clara's singers come together weekly in the midst of their busy city lives. Taking the phrase "walks of life" at face value, I found three writers to help illuminate. Each has a different take on what breathes life into city walking: Corbusier believes that walking among the city "shapes which are co-ordinated" brings "serenity and joy"; Gertrude Stein's narrator and her companion meander and negotiate as lovers do in their own familiar surroundings; and Robert Walser's narrator feels the caffeinated rush of the crowds walking in city streets. These three types of ambulatory joy provide three distinct moods for the piece. Brass seemed fitting for the occasion: originally outdoor instruments, they can bring nobility, ceremony, and clangor, in turn.

From *The City of To-morrow and its Planning* by Le Corbusier, tr. Frederick Etchells

Man walks in a straight line because he has a goal and knows where he is going; he has made up his mind to reach some particular place and he goes right to it.

In old cities famous for their beauty we walk among shapes which are co-ordinated, designed around a centre or along an axis.

Horizontals, magnificent prisms, pyramids, spheres and cylinders... Here we have serenity and joy.

We challenge, we quarrel, we go to war. Or else we agree...

From *Geography and Plays* by Gertrude Stein

Where shall we walk tomorrow.
Tonight you mean.
No not this evening.
Yes I understand.
Where shall we walk tomorrow.
To Fernville.
No not to Fernville.
To Arbuthnot.
No not to Arbuthnot.

In the park.
No not the park.
Well then let's walk along by the water.
No let's not go that way.
Then let us walk to Wintersdale.
Yes let's walk to Wintersdale.
Very well then.

From *Jakob von Gunten* by Robert Walser, tr. Christopher Middleton

Often I go out onto the street, and there I seem to be living in an altogether wild fairy tale... what rattlings and patterings! What shoutings, whizzings, and hummings! And everything so tightly penned in. Right up close to the wheels of cars people are walking, children, men, and elegant women...there's a going and a coming, an appearing and a vanishing...people are going who knows where, and here they come again and they are quite different people and who knows where they are coming from... And the sun sparkles down on it all.

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Morton Gould had a successful career as composer, conductor, and music educator. He was best known as an orchestral composer, and wrote for radio, ballet, film, and television, as well as for concerts. His music is often rhythmic, with accents, syncopation, and meter changes. He wrote some worthy choral music, and in 1995 NAS performed his *Quotations* at the Miller Theater in NYC with Mr. Gould in the audience.

Solfegging is the second part of a commissioned work called *A Cappella*, which was funded by the National Endowment for the Arts. The commissioning consortium consisted of Chanticleer, The Gregg Smith Singers, Plymouth Music Series, and the Oratorio Society of Washington, in 1988. In *Solfegging* Mr. Gould writes for double chorus in a sparkling, humorous send-up of the do-re-mi system of musical education.

For this piece, Gould used a variety of terms to denote an ear training system of labeling notes of the scale: do re mi fa sol la ti. Sometimes he used the French noun *Solfège* or the Italian *Solfeggio*, or the adverb forms, *solfegiando*, *solfegiare*, or *solfegging*. You will also hear the term “bemolle” which means flat, as in E flat. Gould is working in the “fixed do” system in which do means C, and re is D, etc. This allows him one nice pun, as when he writes “do C do” (think “swing your partner”) There exists as well a “moveable do” system, in which do means the tonic, no matter what the key.

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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 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
Robin Beckhard
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Jayanthi Bunyan*
Laura Cohen**
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Lindsey Graham**
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Laura Klein
Abigail Kniffin
Jaime Leifer**
Andrea Olejar*
Judith Pott*
Clara Schuhmacher*
Bernardica Sculac Stern
Elspeth Strang
Jennifer Trahan
Laure Wassen

Altos

Gabriella Barton*
Elizabeth Basile**
Cynthia Brome
Joanne Hubbard Cossa**
Rebecca Dee*
Elizabeth Hardin
Sally Hoskins
Hannah Kerwin
Eleanor Kulleseid
Nayantara Mukherji
Nina Reiniger
Charlotte Rocker*
Leila Sesmero
Gabriella Simmons
Ellen Stark*
Vera Sziklai
Donna Zalichin
Barbara Zucker-Pinchoff

Tenors

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

Basses

Bendix Anderson
Michael Berger
Walter Daum
Timothy DeWerff*
Eli Enenbach
Brian Farrell
Scott Gillam
Jason Hill*
Philip Holmgren**
Steve Holtje*
Michael Landy*
John Leuenhagen
Michael Milton
David Ortiz*
Robert Palmer
Mondy Raibon
David Recca

*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. In addition to the works by Carol Barnett, Lisa Bielawa, and Ben Moore commissioned for the group's 50th anniversary, 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 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 and has led the group for all fifty of its seasons. 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 2018, he will graduate from the Yale School of Music with a Doctor of Musical Arts Degree in Choral Conducting. 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.

JONATHAN GREENBERG, a native of Brooklyn, New York, enjoys a varied performing career as a bass trombonist in NYC. After several years as a member of the Honolulu Symphony, Jonathan left to return once again to New York. On the commercial/jazz side of things, Mr. Greenberg has recently performed and recorded with the Manhattan Jazz Orchestra, Keely Smith, Frank Sinatra Jr., and Toshiko Akiyoshi, and had been bass trombonist with Mike Longo's New York Jazz Orchestra. A founding member of the St. Luke's Trombone Quartet, bass trombonist with Absolute Ensemble and frequent performer with Manhattan Brass, he has also performed with The Metropolitan Opera Orchestra, American Symphony Orchestra, The Orchestra of St. Luke's, and St. Paul Chamber Orchestra. Mr. Greenberg can also be seen in the orchestras of many Broadway musicals including *Wicked*, *The Lion King*, and *The Phantom of the Opera*. He is on the music faculty of Hunter College, City College of New York teaching trombone, and currently lives in Riverdale with his pianist wife Hanako, and two young sons.

THOMAS HOYT lives in an old farmhouse in Ossining, NY where he spends as much time as possible tromping through the woods with his dog Nelson. He is a member of the New York City Opera Orchestra and the Philharmonia Orchestra

of New York. He has played trumpet with many of New York's classical music groups, including the New York City Ballet Orchestra, the Metropolitan Opera Orchestra, Chamber Music Society of Lincoln Center, Mostly Mozart Festival Orchestra, Orpheus Chamber Ensemble, and the St. Luke's Orchestra. He won a Grammy for his participation in the cast album of the Broadway show *Wicked* and has been with the show almost 15 years. He was also part of the award-winning Nickelodeon show *Wonder Pets* and was a featured soloist in the recently released and critically acclaimed Harmonie Ensemble CD *Gershwin*. Tom has a Masters from Yale University and a Doctorate from Stony Brook University. He teaches at NYU.

R.J. KELLEY, Baroque horn player, has performed with the New York Philharmonic, New York City Opera, New York City Ballet, Mostly Mozart Festival Orchestra, the Orchestra of St. Luke's, Orpheus, and the Aspen Wind Quintet, among others. He is principal horn with the Philharmonia Baroque Orchestra under Nicolas McGegan, the Santa Fe Pro Musica and Smithsonian Chamber Orchestra under Kenneth Slowik, and the American Classical Orchestra under Thomas Crawford. He has played with the Portland Baroque Orchestra directed by Monica Huggett and the Washington Bach Consort under Reilly Lewis. Festivals where he has played and taught include Edinburgh, the BBC Proms-London, Mostly Mozart, Boston Early Music, Ravinia, Tanglewood, and many more. Kelley is a faculty member at Colorado College and Hartwick College. He has given lecture-recitals and master classes at Florida State University, San Jose State University, Rutgers University, University of Montana, and the University of Michigan-Dearborn. Kelley has been a Juilliard faculty member since 2011.

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

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Thanks to Robin Beckhard, Brian Farrell, Rick Hibberd, Steve Holtje, Hannah Kerwin, Betty Kulleseid, Michael Landy, Jaime Leifer, Ann McKinney, Andrea Olejar, Robert Thorpe, and Donna Zalichin for their work on this program.

