



## *Psalms and Celebrations*

Friday, December 7, 2018, 8:00 p.m.  
Broadway Presbyterian Church  
Broadway at 114th Street, New York City

Sunday, December 9, 2018, 5:00 p.m.  
Advent Lutheran Church  
Broadway at 93rd Street, New York City

**New Amsterdam Singers**  
**Clara Longstreth, Music Director**  
**David Recca, Assistant Conductor**  
**Nathaniel Granor, Chamber Chorus Assistant Conductor**  
**Pen Ying Fang, Piano & Organ**

Exultate Justi Lodovico Viadana (1560–1627)  
In Exitu Israel Samuel Wesley (1766–1837)

An den Wassern zu Babel Heinrich Schütz (1585–1672)  
David Recca, conductor

Vom Himmel hoch Johann Hermann Schein (1586–1630)  
Borbala Görög, Robin Beckhard, sopranos; Jason Hill, baritone

Hvalite ímia Ghospodne Pavel Chesnokov (1877–1944)  
Duo Seraphim Clamabant Tomás Luis de Victoria (1548–1611)  
David Recca, conductor  
Women's voices

O Maria, diana stella 15th century anonymous lauda  
David Recca, conductor

Noel! Steven Sametz (b. 1954)  
Men's voices

**Intermission**

Abendlied zu Gott Joseph Haydn (1732–1809)  
Wende dich, Herr Johann Hermann Schein  
Der Jäger Johannes Brahms (1833–1897)  
Nathaniel Granor, conductor

Remembering that it happened once Doug Brandt (b. 1961)  
Chamber Chorus

Jauchzet dem Herrn, alle Welt Johann Sebastian Bach (1685–1750)  
O Praise the Lord of Heaven Ralph Vaughan Williams (1872–1958)  
Robin Beckhard, Michelle Neary, Clara Schuhmacher, Borbala Görög,  
Charlotte Rocker, Barbara Zucker-Pinchoff, Paul Blanchard, Nate  
Mickelson, Michael Landy, Jason Hill: Semi-chorus

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*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

Choral composers of all periods have found inspiration in the Book of Psalms; there are 150 of them and most have been set to music over and over. David Van Biema, religion writer for *Time*, has said, “The Psalms are exotic yet familiar – exotic because they are the literature of a fiercely reverent desert tribe 2,500 years ago, familiar because through historical accident, that tribe’s thought structures are baked into our own.”

While today’s program did not set out to be one of psalm settings, it turned out that half the works I chose have psalm texts, and those are also the most substantial pieces. In these seven pieces you will hear music of praise and of celebration, as well as several of the 40 Laments in the Book.

In the fall of 2017 the White Light Festival offered “The Psalms Experience,” presenting settings of all 150 psalms by 150 different composers in a dozen concerts in New York City. In her introduction to the event, the festival director, Jane Moss, wrote of the Psalms:

*Though they were written within an expressly Jewish context as part of the Hebrew Bible, and integrated into later Christian traditions, their subject matter spans the entire range of human emotion: hope, gratitude, love, abandonment, frustration, despair, rage, vengeance, and so forth. One should remember that Psalms is the only book in the Bible where humans are speaking to God, rather than the other way around.*

We open with Psalm 33 in a brisk, exuberant motet for four voices by the late Italian Renaissance master, **Ludovico Viadana**. A Franciscan friar, Viadana served as conductor at the cathedral of Mantua. He wrote twenty books of motets as well as a book of masses and several volumes of secular songs.

Exultate justi in Domino,  
rectos decet collaudatio.  
Confitemini Domino in chitara; in  
psalterio decem chordarum psallite  
illi.  
Cantate ei canticum novum; bene  
psallite ei in vociferatione.

Rejoice in the Lord, O ye just;  
praise befits the upright.  
Give praise to the Lord on the harp;  
sing to him with the psaltery, the  
instrument of ten strings.  
Sing to Him a new canticle, sing  
well unto Him with a loud noise.

We skip two centuries ahead to England in the nineteenth century and a double chorus masterpiece by **Samuel Wesley**. The name

Wesley may be somewhat familiar to us today, but that is likely to be his father, Charles Wesley, the hymn writer, or his uncle, John Wesley, founder of Methodism.

Samuel Wesley was called “the English Mozart” by a fellow composer. He was a musical prodigy, fine organist, and a champion of the works of J.S. Bach. *In exitu Israel* is a dramatic work for chorus and organ on Psalm 114 about the flight of the Israelites out of Egypt, across the Red Sea where, according to the Old Testament, the waters were parted for their escape. Wesley’s music is full of variety in his handling of the double chorus medium. He opens with a heraldic unison statement by the tenors and basses; then there are contrapuntal passages with ample word painting. He uses fugal devices, like piling up entrances (*stretto*), and pedal points. A dramatic statement in octaves by the whole chorus occurs when the Red Sea is parted and the River Jordan is turned back. While most of the piece is marked *forte* (loud), the end is suddenly quiet, perhaps a restrained expression of thanks for salvation.

In exitu Israel de Aegypto, domus  
Jacob de populo barbaro, facta est  
Judaea sanctificatio ejus; Israel  
potestas ejus.  
Mare vidit, et fugit; Jordanis  
conversus est retrorsum.

When Israel came out of Egypt,  
and the house of Jacob from among  
the strange people, Judah was his  
sanctuary, and Israel his dominion.  
The sea saw that, and fled; the  
Jordan was driven back.

While Viadana and Wesley are new discoveries for New Amsterdam Singers, **Heinrich Schütz** is an old friend and favorite composer. In 1975 and 1985 NAS sang all-Schütz programs, and we have sung his monumental *Musicalische Exequien* three times over our fifty-year history.

Schütz lived one hundred years before Bach and was the greatest German composer of his generation. Psalm 137, *An den Wassern zu Babel*, is one of a collection of motets called *Songs of David*, mostly for double chorus. The collection was published in 1619. Schütz had recently spent three years in Venice studying under Giovanni Gabrieli and had thoroughly assimilated the antiphonal style of San Marco. What Schütz added was a deeply personal recitative style, in which the chorus recites a portion of text on a single chord. One example of word painting is the treatment of the tenor line on the text, “let my tongue cleave to the roof of my mouth (if I forget thee).” The tenors are musically “stuck” behind the altos.

Psalm 137 has inspired musical settings by composers including Bach, Dvorak, Verdi, William Billings, Don McLean, and Jamaican

reggae band The Melodians. The orator Frederick Douglass made the psalm the centerpiece of his most famous speech, "What to the slave is the fourth of July?"

Biblical scholars have written much about the final verse, which reveals fresh emotions, neither healed nor processed, and calls for revenge on the captors.

Rabbi Jim Stoloff cautions that "this is not a poem of a wise leader like David or Solomon or Moses, but the voice of one unnamed Israelite suffering in the depths of despair." Biblical scholar Robert Alter has expressed the following view on Psalm 137, referring especially to the last line:

*No moral justification can be offered for this notorious concluding line. All one can do is to recall the background of outraged feeling that triggers the conclusion: The Babylonians have laid waste to Jerusalem, exiled much of its population, looted and massacred; the powerless captives, ordered—perhaps mockingly—to sing their Zion songs, respond instead with a lament that is not really a song and ends with this bloodcurdling curse pronounced on their captors, who, fortunately, do not understand the Hebrew in which it is pronounced.*

In the Protestant church for which Schütz wrote, it was common practice to end a reading of the Psalms with the Doxology (Glory be to the Father, the Son, and Holy Ghost.) That explains the sudden shift in tone from Old Testament to New.

An den Wassern zu Babel  
Saßen wir und weineten,  
Wenn wir an Zion gedachten.  
Unsre Harfen hingen wir an die  
Weiden,  
Die drinnen sind,  
Denn daselbst hießen uns singen,  
Die uns gefangen hielten,  
Und in unserm Heulen fröhlich  
sein: "Lieber singet uns ein Lied  
von Zion!"  
Wie sollten wir des Herren Lied  
singen  
In fremden Landen?

By the waters of Babylon  
We sat and wept,  
When we remembered Zion.  
We hung our harps on the willows  
That are there within,  
That are there within,  
For they told us to sing,  
Those that held us captive,  
And delighted in our wailing:  
"Please sing us a song of Zion!"  
How should we sing the Lord's  
song  
In a foreign land?

Vergeß ich dein, Jerusalem,  
So werde meiner Rechten  
vergessen.

Meine Zunge soll an meinem  
Gaumen kleben,  
Wo ich dein nicht gedenke,  
Wo ich nicht laß Jerusalem mein  
höchste Freude sein.

Herr, gedenke der Kinder Edom am  
Tage Jerusalem,  
Die da sagten:

"Rein ab bis auf ihren Boden."

Du verstörete Tochter Babel,  
Wohl dem der dir vergelte, wie du  
uns getan hast.

Wohl dem, der deine jungen Kinder  
nimmet und zerschmettert sie an  
dem Stein.

Ehre sei dem Vater und dem Sohn  
Und auch dem heiligen Geiste,  
Wie es war im Anfang, jetzt und  
immerdar,  
Und von Ewigkeit zu Ewigkeit,  
Amen.

If I forget you, Jerusalem,  
I will forget my right hand.

My tongue will cleave to the roof  
of my mouth,  
If I do not remember you,  
If I do not let Jerusalem be my  
greatest joy.

Lord, remember the children of  
Edom in the days of Jerusalem,  
when they said:

"Destroy it to its foundations."

You destructive daughter Babylon,  
Happy those who pay you back for  
what you have done to us.

Happy those who take your young  
children and smash them on the  
stones.

Glory be to the Father and to the  
Son and to the Holy Spirit,  
As it was in the beginning, is now  
and will be forever,  
And from eternity to eternity,  
Amen.

Schütz's contemporary **Johann Hermann Schein** wrote a trio on Martin Luther's famous chorale *Vom Himmel hoch*. The tenor (or bass) sings the chorale tune while soprano soloists sing an elaborate set of variations above.

Vom Himmel hoch, da komm ich  
her,  
Ich bring euch gute neue Mär.  
Der guten Mär bring ich so viel,  
Davon ich sing'n und sagen will.

From heaven above I come to  
earth,  
I bring you tidings of great mirth.  
I bring you news of peace and joy,  
Which I shall sing and I shall say.

**Pavel Chesnokov** was a prolific Russian composer who also taught chant at the Moscow Synodal School, and was professor of choral music at the Moscow Conservatory. He conducted many choirs, including girls' choirs at secondary schools. Finding a dearth of quality

choral music for women's voices, he composed a series of thirty treble-voice sacred works for the Orthodox Church. *Hvalite ímia Ghospódñe* uses Psalms 134 and 135, and adds an *Alleluia* refrain.

Hvalite imia Ghospodne,  
hvalite, rabi Ghospoda.  
Alliluya.

Blagosloven Ghospod ot Siona,  
zhiviy vo Ierusalime. Alliluya.

Isповedaytesia Ghospodevi, yako  
blag,  
yako v vek milost Yego.  
Alliluya.

Isповedaytesia Bogu nebesnomu,  
  
yako v vek milost Yego.  
Alliluya.

Praise the name of the Lord;  
praise the Lord, O you His  
servants. Alleluia.

Blessed be the Lord from Zion,  
He who dwells in Jersusalem.  
Alleluia.

O give thanks unto the Lord, for He  
is good,  
for His mercy endures forever.  
Alleluia.

O give thanks unto the God of  
Heaven,  
for His mercy endures forever.  
Alleluia.

While the early twentieth century Chesnokov wrote mainly homophonic choral music, the Spanish Renaissance composer **Victoria** wrote imitative contrapuntal music. *Duo Seraphim* was composed for young choirboys at S. Girolama della Carita. The treble voices represent angels joyfully singing. Victoria is careful to echo his text, using only two voices at “*Duo Seraphim*,” three voices for “*tres sunt*,” and the full group for “*plena est omnis gloria*.”

Duo Seraphim clamabant alter ad  
alterum:  
Sanctus Dominus Deus Sabaoth.  
Plena est omnis terra gloria ejus,  
Tres sunt, qui testimonium dant in  
coelo,  
Pater et Verbum, et Spiritus  
sanctus; et hi tres unum sunt.

Two angels cry aloud unto each  
other:  
Holy, Lord God of Sabaoth.  
All the world is full of his glory,  
Three which hear testimony in  
heaven,  
Father, Word and Holy Spirit;  
And all these three are one.

The 15th century Italian lauda *O Maria, diana stella* was written by an **anonymous composer**. The lauda was originally a monophonic (one line) popular religious song. By the 15th century, laude were polyphonic, and most likely to be sung by the upper classes. Praise of the Virgin is the most frequent subject. In this simple, folk-like piece, the Virgin is said to be clothed by the sun, crowned by the stars, and shod by the moon.

O Maria, diana stella, che riluci  
più che'l sole,  
la mia lingua dir non pole, O  
Maria quanto sei bella!  
O Maria, di sol vestita, delle  
stelle coronata,  
della luna sei calzata, specchio  
sei di nostra vita!  
O Maria, del ciel regina, Madre  
del nostro Signore,  
speranza del peccatore tutto 'l  
cielo a te se 'nchina!

O Maria, morning star, who  
shines brighter than the sun,  
My tongue cannot say, O Maria,  
how beautiful you are!  
O Maria, clothed with the sun,  
crowned with the stars,  
Shod with the moon are you, the  
mirror you are of our life!  
O Maria, queen of heaven,  
Mother of our Lord,  
Hope of the sinner, all heaven  
bows before you!

**Steven Sametz** writes much choral music for the groups he conducts; he has worked mainly with the Princeton Singers and Lehigh University choral groups. His music is widely published, performed, and recorded.

His 1995 work *Noel!*, for men's voices, uses words from a medieval carol. A rhythmic, fragmented phrase is heard five times in the lowest voice, first alone, then accompanied by a new melodic line for each repetition, expanding gradually to the full four-part texture.

Noel! Sing we Noel!  
Sing we both all and some Noel! Sing we Noel!  
O sing we Noel!  
Out of your sleep awake for God mankind now hath he take  
all of a maiden without any make Noel!  
O sing we, sing Noel!

We think of **Joseph Haydn** as a master of symphonic form, string quartets, and piano sonatas, but we are not as familiar with his vocal or choral music. He did achieve greatness with his oratorios, *The Creation* and *The Seasons*. And in the same era as those large choral works, he wrote a set of 13 three- and four-voice part songs. Composed in the last 10 years of his long life, he said that he wrote these pieces “*con amore* in happy hours, not commissioned.” Today the chamber chorus sings the last of the set. It is in sonata form, like his instrumental works. Each voice is given a chance at a lovely melody in the exposition. Later there are modulations to new keys in a development section.

Herr, der du mir das Leben  
Bis diesen Tag gegeben,

Lord, You who have given me life  
Up until this very day,



Dich bet' ich kindlich an.  
Ich bin viel zu geringe  
Der Treue, die ich singe,  
Und die du heut an mir getan.

Child-like, I pray to You.  
I am much too unworthy  
of the faithfulness that I sing of,  
And that You grant me today.

Late Renaissance German composer **Johann Hermann Schein** was a contemporary of Schütz, but his name is not as well known, perhaps because he did not enjoy as long a life. He held the position of Cantor of St. Thomas Leipzig from 1616 to 1630, one later held by Bach. Schein was a master of instrumental music and the secular madrigal as well as the motet. Although he had not studied in Italy, he was much influenced by the Italian madrigal style. Thus he wrote a collection of 26 madrigals on sacred German texts, called *Israel's Brunnlein* (the Fountain of Israel), each adventurous and expressive.

Schein's *Wende dich, Herr* is based on Psalm 25, a penitential psalm. The five voices are used in a manner quite typical of Schein, three high voices set against three low voices, with the altos singing in both combinations. Chromaticism heightens the anguished cries of *Siehe an meine Jammer und Elend* ("Look upon my complaining and misery") in this expressive plea for forgiveness.

Wende dich, Herr, und sei mir  
gnädig;

denn ich bin einsam und elend.

Die Angst meines Herzens ist  
groß;

führe mich aus meinen Nöten.

Siehe an meinen Jammer und Elend  
und vergib mir alle meine Sünde.

Turn, Lord, and be gracious to me,

For I am alone and miserable.

The anguish of my heart is great;

Lead me out of my troubles.

Look upon my complaining and  
misery, and forgive me all my sins.

After the poignant, sorrowful outpourings of Haydn, Schein, and Schütz, we turn to a lighthearted, charming annunciation song by **Johannes Brahms**. *Der Jäger* (The Hunter) is one of an *a cappella* set of seven songs about Mary, *Marienlieder*. The angel Gabriel is often portrayed in religious art with a horn; thus Brahms sets two verses in the style of writing for horns without valves, "horn fifths." One could imagine this carol describing a holy hunting party.

Es wollt gut Jäger jagen,  
Wollt jagen auf Himmels höhn,  
Was begegnet ihm auf der Heiden?  
Maria, die Jungfrau schön.

A good hunter wanted to hunt;  
Wanted to hunt from high Heaven;  
Whom did he meet on the heath?  
Mary, the fair maiden.

Der Jäger, den ich meine,  
Der ist uns wohl bekannt,  
Er jagt mit einem Engel,  
Gabriel ist er genannt.

The hunter that I mean  
is well known to us;  
He hunts with his angel  
Who is named Gabriel.

Der Jäger bließ sein Hörnlein,  
Das laut' sich also wohl:  
Gegrüßt seist du Maria,  
Du bist aller Gnaden voll!

The angel blew his horn  
Which sounded well thus:  
“Hail to thee, Mary,  
Full of grace.

Gegrüßt seist du, Maria,  
Du edle Jungfrau fein!  
Dein Schoss soll hegen und tragen  
Ein Kindlein zart und klein.

Hail to thee, Mary,  
Thou noble, fair maiden!  
Thy womb shall nourish and bear  
An infant sweet and small.

Dein Schoss soll hegen und tragen  
Ein Kindlein zart und klein.  
Das Himmel und auch Erden  
Einsmals wird nehmen ein.

Thy womb will nourish and bear  
An infant sweet and small  
Who one day will be lord  
Of Heaven and earth.”

Maria die viel reine,  
Fiel nieder auf ihre Knie,  
Dann sie bat Gott vom Himmel,  
Sein Will geschehen soll

Mary, the most pure  
Fell down on her knees,  
Then prayed to God in Heaven  
That His will be done.

Dein Will, der soll geschehen,  
Ohn sonder Pein und Schmerz.  
Da empfing sie Jesum Christum  
In ihr jungfräulich Herz.

“Thy will should be fulfilled  
With neither pain nor smart.”  
Then she received Christ Jesus  
In her maiden's heart.

(Translation: Beatrice Brewster)

The words of American poet Wendell Berry are often set to music by contemporary choral composers. He writes of nature and faith together, and in his collection *The Timbered Choir (The Sabbath Poems, 1979–97)* he explains, “The poems are about moments when heart and mind are open and aware.” He also tells the reader, “These poems were written in silence, in solitude, mainly out of doors.” He placed a quotation from Isaiah 14 at the beginning: “The whole earth is at rest, and is quiet; they break forth into singing.”

*Remembering that it happened once* is the sixth poem of a set written in 1987. **Doug Brandt** set the poem in 2013. His composition was a semi-finalist for the American Prize; its premiere was given in 2016 by Canticum Novum. Brandt is a New York composer, librettist, and lyricist who writes both choral music and works for the stage.

Remembering that it happened once,  
We cannot turn away the thought,  
As we go out, cold, to our barns  
Toward the long night's end, that we  
Ourselves are living in the world  
It happened in when it first happened,  
That we ourselves, opening a stall  
(A latch thrown open countless times  
Before), might find them breathing there,  
Foreknown: the Child bedded in straw,  
The mother kneeling over Him,  
The husband standing in belief  
He scarcely can believe, in light  
That lights them from no source we see,  
An April morning's light, the air  
Around them joyful as a choir.  
We stand with one hand on the door,  
Looking into another world  
That is this world, the pale daylight  
Coming just as before, our chores  
To do, the cattle all awake,  
Our own frozen breath hanging  
In front of us; and we are here  
As we have never been before,  
Sighted as not before, our place  
Holy, although we knew it not.

We return to the full chorus and two substantial works for double chorus on psalm texts. Forty or fifty years ago, musicians believed that **J.S. Bach** had written six motets and that any others were lost. Since then at least three others have been discovered and performed. Today's motet, *Jauchzet dem Herrn, alle Welt*, seems to be one of the last to be authenticated as really composed by Bach. This motet, on Psalm 100, has three parts. For the first, Bach took a piece by Georg Philipp Telemann and reworked it in the form of a prelude and fugue. The second movement was based on Bach's own cantata, *Gottlieb, nun geht das Jahr zuende*, from the year 1725. The third part was in fact an unaltered work by Telemann, and thus we do not include it in today's concert.

The mood of the first movement is effervescent and skillfully varied. At first Chorus I alternates with Chorus II, then all parts sing at once with a profusion of fast runs set against octave leaps in the bass part. The second part of the opening movement is a fugue on the text,

“Come before his face with rejoicing.” While one part at a time is given the fugue subject, the remaining voices sing an accompaniment in shorter notes. A joyful “Alleluia” ends Part I.

Part II is for a single chorus; indeed, much of it is for the three lower voices, with sopranos intermittently intoning the chorale. This movement is slower than the first, and worked out in a leisurely way. The first 24 measures and the next 24 are musically identical with different words. The last portion is not repeated, and includes interesting chromatic lines in the lower voices. The counterpoint resembles Renaissance style more than Baroque.

Jauchzet dem Herrn, alle Welt  
dient dem Herrn mit Freuden!  
Kommet vor sein Angesicht mit  
Frohlocken,  
Alleluja!  
Sei Lob und Preis mit Ehren  
Gott Vater, Sohn und Heilgem  
Geist,  
Der woll in uns vermehren,  
Was er aus Gnaden uns verheißt,  
daß wir ihm fest vertrauen,  
Gänzlich verlass'n auf ihn,  
von Herzen auf ihn bauen,  
daß uns'r Herz, Mut und Sinn  
ihm tröstlich soll'n anhangen,  
drauf singen wir zur Stund;  
Amen, wir werd'ns erlangen,  
Glaub'n wir aus Herzensgrund.

Praise to the Lord in every land,  
serve the Lord with joy!  
Come and contemplate him with  
gladness,  
Alleluja!  
Give glory, praise, and honor  
To God the Father, Son, and Holy  
Ghost,  
Who multiplies with favor,  
His kind and gracious promise,  
May we in faith believe him,  
Put all our trust in him,  
Incline our hearts to love him,  
That heart and mind alone  
May rest their faith upon him;  
And so we sing this day:  
Amen! For we shall gain him  
If in our hearts we pray.

**Ralph Vaughan Williams** wrote *O Praise the Lord of Heaven* in 1913. In his introduction he states that the anthem is intended “for a large building and a chorus of some hundreds of voices.” He varies the texture by including a third group of singers, a Semi-Chorus, smaller than either Choir I or Choir II. In contrast to Bach, the music is homophonic, with no imitative counterpoint. For the “large building and hundreds of voices,” and even for our moderate forces, his simpler, antiphonal style certainly works well. Vaughan Williams achieves a jubilant tone with some interesting rhythmic syncopation. Psalm 148 invokes dragons and deeps, stars and light, fire and hail, cedars, worms, fowls and cattle in a poetic list of elements worthy of praise.  
O praise the Lord of Heaven:

Praise Him in the height.  
Praise Him, all ye angels of His:  
Praise Him all His host.  
Praise Him sun and moon:  
Praise Him, all ye stars and light.  
Praise Him, all ye heavens:  
and ye waters that are above the heavens.

Let them praise the Name of the Lord:  
for He spake the word and they were made,  
He commanded, and they were created.  
He hath made them fast for ever and ever:  
He hath given them a law which shall not be broken.

Praise the Lord upon earth:  
Ye dragons and all deeps;  
Fire and hail, snow and vapours:  
wind and storm, fulfilling His word;  
Mountains and all hills:  
fruitful trees and all cedars;  
Beasts and all cattle:  
worms and feathered fowls;  
Kings of the earth and all people:  
Princes and all judges of the world;  
Young men and maidens,  
Old men and children,  
Praise the Name of the Lord:  
for His Name only is excellent,  
and His praise above heaven and earth.

He shall exalt the horn of His people;  
all His saints shall praise Him:  
even the children of Israel,  
even the people that serveth Him.

O praise the Lord of Heaven:  
Praise Him in the height.

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Visit [www.nasingers.org](http://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 ([facebook.com/NewAmsterdamSingers](https://facebook.com/NewAmsterdamSingers)) and follow us on Twitter ([twitter.com/nasingers](https://twitter.com/nasingers)). You can support NAS whenever you buy something on Amazon by going to [smile.amazon.com](https://smile.amazon.com). On your first visit, you’ll be prompted to select a charitable organization from the list there. Pick us. Amazon will then donate 0.5% of every purchase you make to NAS — it’s that simple!

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## NEW AMSTERDAM SINGERS

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Orren Alperstein  
Judith Ballan  
Robin Beckhard  
Martha Beckwith  
Jayanthi Bunyan\*  
Laura Cohen\*\*  
Dana Crowell\*\*  
Susan Daum  
Rachel Georges  
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Judith Pott\*  
Clara Schuhmacher\*  
Bernardica Sculac Stern  
Elspeth Strang  
Gabriella Smart

### Altos

Gabriella Barton\*  
Elizabeth Basile\*  
Joanne Hubbard Cossa\*\*  
Rebecca Dee\*  
Jenny Delson  
Stephanie Golob  
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David Recca\*  
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\*Chamber chorus

\*\*Chamber chorus only

## About the Artists

NEW AMSTERDAM SINGERS, now in its fifty-first 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. In addition to the works by Carol Barnett, Lisa Bielawa, and Ben Moore commissioned for the group's fiftieth 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 Paterson, Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Steven 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 Church Wall Street. This concert, under the direction of Clara Longstreth, marked the first time the work was heard in New York City in over sixty 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; 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 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 its past fifty 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 fifteen 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 now in its sixty-second season, and he is in his fifth season as assistant director of New Amsterdam Singers. In May 2018, he graduated from the Yale School of Music with a Doctor of Musical Arts Degree in Choral Conducting. He also holds a Master’s Degree in Choral Conducting from the Eastman School of Music.

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

### NAS CDs

NAS’s Fortieth Anniversary two-CD set compiles twenty-four concert performances dating from our Merkin Concert Hall debut in May 1983, almost two-and-a-half hours of music for just \$20. Composers represented include Bach, Schein, Schütz, Haydn, Schubert, Dvořák, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, Paul Alan Levi, Matthew Harris, Ronald Perera, and Irving Fine. NAS also has available our second commercial CD, *Island of Hope*, featuring twentieth-century American choral music. It includes works by Leonard Bernstein, Ricky Ian Gordon, Paul Alan Levi, Ronald Perera, and Randall Thompson. Our first CD, *American Journey*, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives, and Halsey Stevens. Both appear on the Albany Records label and are available for \$15 each at our concerts. CDs of various NAS concert performances are also available.

NAS CDs may 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.

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