

New Amsterdam Singers
Clara Longstreth, Music Director

A Century of
A CAPPELLA GEMS

Broadway Presbyterian Church
Broadway at 114th Street, New York City

Friday, December 13, 2019 at 8 PM
Saturday, December 14, 2019 at 4 PM



In memoriam: Lauren Scott

We are extremely sad to note the passing of Lauren Scott, long-time chorus manager, stalwart member of the alto section, loyal tour-goer, expressive cabaret performer, and hard-working board member.

Lauren passed away in late May 2019, only a few days after attending our concert. She was a great friend to many of us, and we'll miss her warmth, graciousness, and good humor.

Our condolences are extended to Ed Schultz, who has been a dear and indefatigable friend to New Amsterdam Singers.

New Amsterdam Singers
Clara Longstreth, Music Director
David Recca, Assistant Conductor
Nathaniel Granor, Assistant Chamber Chorus Conductor

Only in Sleep Ēriks Ešenvalds (b. 1977)
Lauren Goff, soprano

Benedicamus Urmas Sisask (b.1960)
Nathaniel Granor, conductor

Ave Maria Per Gunnar Petersson (b. 1954)
Dana Crowell (12/13), Michelle Neary (12/14), sopranos

Adam lay Ybounden Colin Mawby (b. 1936)
Chamber Chorus

Peace Upon You, Jerusalem Arvo Pärt (b. 1935)
David Recca (12/13), Conductor

O Gloriosa György Orbán (b. 1947)
Women's Voices

Four Carols Halsey Stevens (1908-1989)

All This Night Shril Chanticleer

What Sweeter Music

David Recca (12/13), Conductor

As I Out Rode This Enderes Night

A Virgin Most Pure

Men's Voices

INTERMISSION

Mass for Double Chorus Frank Martin (1890-1974)

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Full 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

Today's program begins with short works for a cappella chorus from Latvia, Estonia, Hungary, England, Sweden, and the United States. Although each composer has had performances in much of the world, most will be unfamiliar to listeners. After intermission the full chorus presents Frank Martin's Mass for Double Chorus.

The Latvian composer **Ēriks Ešenvalds** is truly a phenomenon. Now in his early forties, he has achieved success by many measures: his works are played on every continent; seven recordings have been devoted to his music (on six labels); he is sought after for festivals, workshops, and commissions. His full-length opera was performed in 2016, and in 2018 the premiere of a second multimedia symphony took place, this one based on volcanoes. To name only a tiny fraction of the many organizations that have presented his works: the Boston Symphony, the BBC Proms, the City of Birmingham Symphony Orchestra, the Utah Symphony, the King's Singers, the Crossing, the Yale Glee Club, and the Riga World Chorus Games, for which he composed an anthem.

Another index of composer fame is to be found on YouTube. Ešenvalds' *Only in Sleep*, on a poem by Sara Teasdale, is represented there by multiple performances by a variety of groups. This tender piece was commissioned by the University of Louisville Collegiate Chorale and Cardinal Singers in 2012.

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.
Only in sleep Time is forgotten:
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.
The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
And for them am I too a child?

The Estonian composer **Urmas Sisask** has a great interest in astronomy as well as music. He often uses a series of pitches he calls "a planetary scale" (F#, G#, A, C#, D#), which resembles the Japanese pentatonic scale. He has written much choral music, including, in 1998, a set of 24 hymns called *Gloria Patri*.

Today's *Benedicamus* is one of those hymns, and indeed uses the planetary scale.

Benedicamus patrem
Benedicamus filium
Cum sancto spiritu.

Let us bless the Father and the Son,
with the Holy Spirit.

Giulio Caccini (1546–1618) was a Florentine Renaissance singer and composer of some renown. But there is a well-known piece that became very popular in

the years 1990-2000 under the title *Ave Maria by Caccini*, which was probably not composed by him at all. It was unknown before the 1970s, but was recorded by Vladimir Vavilov, who claimed it was an anonymous song. Nevertheless, it became *The Caccini Ave Maria* and was much recorded, especially by crossover singers.

The Swedish composer **Per Gunnar Petersson** has composed nearly 100 choral works and fulfilled many commissions. NAS sang his *De Profundis* in 2018. He titles his 2001 *Ave Maria "After Giulio Caccini,"* and has taken the simple melody as the basis for a contemplative theme and variations. The 8-bar theme is heard nine times, varied by voicing (low voices to full chorus to soloist), by dynamics, and by a few ornaments.

Ave Maria, gratia plena, Dominus
tecum.
Benedicta tu in mulieribus, et
benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, Ora pro
nobis peccatoribus, nunc et in hora
mortis nostrae.
Amen.

Hail Mary, full of grace, the Lord is
with thee.
Blessed art thou amongst women and
blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us
sinners, now and in the hour of our
death.
Amen.

British conductor and composer **Colin Mawby** has served as Master of Music at Westminster Cathedral, and was director of Ireland's National Chamber Choir. He has written 24 masses, 5 song cycles, and has received many commissions, including from Grace Church in New York City. For *Adam lay Ybounden*, Mawby uses the anonymous 15th century text we know best from Benjamin Britten's *Ceremony of Carols*. Written in 1977, this short, lively piece uses modal harmony, and voices divided into eight parts.

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long
And all was for an apple,
An apple that he took,
As clerkes finden written in their
book.
Ne had the apple taken been,
Ne had never Our Lady
A-been heav'ne queen.
Blessed be the time
That apple taken was;
Therefore we moun singen: *Deo
gracias!*

Adam lay bound,
Bound in a bond;
Four thousand winters
Didn't seem a long time to him.
And all because of an apple,
An apple that he took,.
As clerks find written in their book

Had not the apple been taken,
Then never would Our Lady
Have become heaven's Queen.
Blessed be the time
That apple taken was,
Therefore we must sing: Thanks be to
God!

Estonian **Arvo Pärt** is even more popular with international audiences than Ešenwalds. He began his compositional life with expressionist serial works. He

later stopped composing and spent several years studying plainchant and early polyphony. When he returned to composition, he developed a tonal style of great simplicity that he called *Tintinnabuli* after the bell-like repetitions of the notes of a triad. *Peace upon you, Jerusalem* was written in 2002 for the Estonian TV Girls' Choir. It divides in six parts, and is, overall, upbeat, especially in sections marked *di danza* or *alla marcia*.

I rejoiced that they said to me,
“Let us go to the house of Yahweh.”

At last our feet are standing
at your gates, Jerusalem!

Jerusalem, built as a city,
In one united whole,

there the tribes go up, the tribes of Yahweh,
a sign for Israel to give thanks to the name of Yahweh.

For there are set the thrones of judgement,
the thrones of the house of David.

Pray for the peace of Jerusalem,
prosperity for your homes!

Peace within your walls,
prosperity in your palaces!

For love of my brothers and my friends
I will say, “Peace upon you!”

For love of the house of Yahweh our God
I will pray for your well-being.

(Psalm 122 (121), Text from *The New Jerusalem Bible*)

Another work for women's voices, *O Gloriosa*, was composed a year before Pärt's *Peace upon you, Jerusalem*. **György Orbán**, a long-time favorite of NAS, 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 editor of *Editio Musica*. While he has written an opera, two concertos, and chamber music, he has been most prolific in choral music. He has written ten masses, four oratorios, and over a hundred shorter pieces. The sacred poem, *O Gloriosa*, is attributed to Petrov Cardinalis Pázmány and praises the Virgin Mary, Queen of Hungary.

O gloriosa, o speciosa, stella luminosa; Domina mundi, regina coeli, mater gratiosa!	O glorious, o beautiful luminous star; Mistress of the world, queen of heaven, gracious mother!
--	---

Virgo Maria, mundi gloria, duc ad
caelestia,
hic exulantes ut sint in patria!

Virgin Mary! Glory of the world, lead
those here exiled to the heavens
that they might be in their homeland!

The first half of today's program ends with a cycle of *Four Carols* for men's voices, written in 1952 by the American **Halsey Stevens**. Stevens had a distinguished academic career, holding positions at Syracuse University, the University of Redlands, the University of Southern California, and Yale University. As a musicologist he is a noted authority on the works of Béla Bartók.

These carols are settings of English nativity texts that have inspired so many composers, including Britten, with their humanity, colorful imagery, and simple devotion. The first, *All this night, shrill Chanticleer*, flows with the rhythmic freedom of speech, emphasizing images of light. The next, *What Sweeter Music*, has a folksong quality; the somber mood of "dark and dull night" is quickly dispersed as the poet turns to the "holly and ivy" image. *As I out rode this enderes night* begins with a jaunty tenor tune over drones in the lower voices. The shepherds sing *Terli Terlow* and blow their pipes. In *A Virgin most pure*, the birth of Jesus is told in six verses, each followed by a jolly refrain.

1. All this night, shrill Chanticleer

All this night shrill chanticleer, [*"chanticleer" = a rooster*]

Day's proclaiming trumpeter,
Claps her wings and loudly cries:
Mortals, mortals, wake and rise!

See a wonder
Heaven is under!

From the earth is risen a Sun,
Shines all night, though day be done.
Wake, O earth, wake everything!

Wake and hear the joy I bring.
Wake and joy, for all this night
Heaven and every twinkling light,

All amazing,
Still stand gazing.

Angels, powers, and all that be,
Wake, and joy this Sun to see.
Hail, O Sun, O blessed Light,
Sent into the world by night!
Let thy rays and heavenly powers
Shine in these dark souls of ours.

For most duly
Thou art truly

God and man, we do confess:
Hail, O Sun of Righteousness!

2. *What Sweeter Music*

What sweeter music can we bring
Than a carol, for to sing
The birth of this our Heavenly King?
Awake the voice! Awake the string!

We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.

Dark and dull night, fly hence away,
And give the honour to this day,
That sees December turned to May.

If we may ask the reason, say:
We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.

The darling of the world is come,
And fit it is we find a room
To welcome Him.

The nobler part
Of all the house here is the heart,
Which we will give Him; and bequeath
This holly and this ivy wreath
To do Him honour, who's our King
And Lord of all this revelling.

We see Him come, and know Him ours,
Who with His sunshine and His showers
Turns all the patient ground to flowers.

3. *As I Out Rode This Enderes Night*

As I rode out this enderes night,
Of thre joli sheppardès I saw a sight,
And all abowte their fold a star shone bright:
They sang terli terlow;
So mereli the sheppards ther pipes can blow.

Doune from heaven, from heaven so hie,
Of angels ther came a great companie,
With mirthe and joy and great solemnitye,
They sang terli terlow;
So mereli the sheppards ther pipes can blow.

4. *A Virgin Most Pure*

A virgin most pure, as the prophets do tell,
Hath brought forth a baby, as it hath befel,
To be our Redeemer from death, hell, and sin,
Which Adam's transgression hath wrappèd us in.

refrain:

Aye and therefore be merry,
Rejoice and be you merry,
Set sorrows aside;
Christ Jesus our Saviour
Was born on this tide.

At Bethlem in Jewry a city there was,
Where Joseph and Mary together did pass,
And there to be taxèd with many one mo',
For Caesar commanded the same should be so.

refrain

But when they had entered the city so fair,
A number of people so mighty was there
That Joseph and Mary, whose substance was small,
Could find in the inn there no lodging at all.

refrain

Then were they constrained in a stable to lie,
Where horses and asses they used for to tie;
Their lodging so simple they took it no scorn
But against the next morning our Saviour was born.

refrain

Then God sent an angel from heaven so high,
To certain poor shepherds in fields where they lie,
And bade them no longer in sorrow to stay,
Because that our Saviour was born on this day.

refrain

Then presently after the shepherds did spy
A number of angels that stood in the sky;
They joyfully talkèd, and sweetly did sing,
To God be all glory, our heavenly King.

refrain

We turn to a traditional text, the Latin Mass, by an unusual composer, **Frank Martin**. Born in Geneva, Martin was the tenth child of a Calvinist minister of French and Dutch ancestry. He was the most musical child in the family, and sought refuge from the trials of the youngest in music. At age ten or eleven he attended a performance of Bach's St. Matthew Passion, which had an

overwhelming effect on him. He called this “the event of my life. I followed the Passion from end to end, not knowing where I was; I was in any case no longer in the hall, I no longer recognized anyone, I was as if transported to heaven.” Much later, Martin said that when he wrote his own oratorio on the Passion story, *Golgotha*, he had first to overcome an immense sense of unworthiness.

After living in Zurich, Rome, and Paris in his twenties, Martin returned to Geneva and spent the years between 1926 and 1946 composing, performing (piano, clavecin, chamber music), teaching, and directing a music school. The work that brought his first international renown was *Petite Symphonie Concertante*, written in 1945 when he was fifty-five. In 1946 he moved to Holland, the homeland of his wife Maria, and remained there the rest of his life. He composed steadily until a few weeks before his death in 1974 at eighty-four. Martin has long been honored and much performed in Europe, but his music is much less known in this country, though those who know it tend to love it.

Martin’s Mass for Double Chorus has a curious history. He wrote the piece in 1922, put it away, and made no attempt to have it performed. He felt that a religious work should not be judged from an aesthetic, but from a spiritual, point of view. He has explained that he had wanted the Mass to be performed in a church, if possible in the context of a service, anonymously. Visionary as Martin was in some respects, he was enough of a realist to understand the impossibility of an anonymous performance, and to know that any attempt would have resulted in an unwelcome ‘media event.’ And so this work and another cantata remained in the oblivion of his drawer for forty years. (“I saw it then as an affair between God and myself.”)

Martin wrote no further religious works for many years; as the son of a minister, he had to come to terms with religion in his own way. Martin has written that eventually he was able to accept his faith through music, even though he had intellectual difficulties with dogma. His reticence was broken in 1944 when he wrote *In Terra Pax* to biblical texts, in celebration of the expected armistice. But the Mass was not rescued from its drawer until a premiere in Hamburg in 1963, and not published until 1972, exactly fifty years after it was written. Since then it has been performed and recorded many times, but since it is unaccompanied and divides into eight to twelve parts, choruses do not undertake it lightly.

Martin has said that he finally “found his own voice” at age fifty (with his cantata *Le Vin Herbé* on Tristan and Isolde); one might then expect that any work written twenty years earlier must be uncharacteristic or inconsequential. In fact, the Mass has all the stylistic elements that have made Martin’s music so interesting at all stages of his career. The rhythm is fluid, with constantly changing meters. The harmony is already a kind of extended tonality, with much use of modes, considerable use of 9th and even 13th chords, and long passages of bitonality (two chords heard simultaneously). The lyric gift and ability to sustain a melodic line, for which Martin is famous, is always evident. Some melodies remind the listener of Gregorian chant; some are based on the pentatonic scales of folk music. Often the basses hold a pedal point with the upper voices moving against it; Martin has called this the basis of his style.

The opening movement of the Mass, the Kyrie, uses the eight-voice unaccompanied chorus in a variety of textures. First, a sinuous chant-like melody is heard from the altos alone, then taken up by other voices one at a time. Second, there is a more rhythmic, chordal section, and finally a melody in octaves sung by part of the group accompanied by simple chords in the other voices.

The Gloria introduces new textures. It opens quietly, with voices piling up in a shimmery dissonant cluster. In the *Domine Deus*, choir sings against choir in straightforward antiphony. But most characteristically, there is a central “pedal” section of octaves and fifths, with one chorus holding its chord for a dozen measures while the other chorus sings a gentle, then more insistent, prayer above it (*Agnus Dei*).

Martin often treats the Mass text in an unconventional way. For instance, the musical form of the Kyrie does not coincide with the simple three-part form of the text (*Kyrie, Christe, Kyrie*). And for Martin, “*cum sancto spiritu*” is not the exuberant finale of the Gloria of Haydn, Bach, or Beethoven, but a mystical song of exaltation with a prolonged ethereal coda following the climax. In the Credo the joy of “*et resurrexit*” is contained in a soft, lilting, pentatonic melody heard one voice at a time; the expected forte is built only gradually.

The Sanctus is intoned in bell-like phrases for the men, with flowing lines for the sopranos above. Martin uses word painting for “*Pleni sunt coeli et terra*”; the contrast between heaven and earth is clear in the high versus low registers of the two choirs. The climax for this section evokes the jangling excitement of many bells heard together. In contrast, *Benedictus* takes the form of a hushed, mantra-like repetition in the second chorus, with smooth melodies floating above.

From a structural point of view, the final movement, *Agnus Dei*, is the most intricately and brilliantly achieved. It is ingeniously constructed of two quite separate elements heard simultaneously. One element is vertical, the other linear and horizontal. The foundation, in Chorus II, is a throbbing ostinato in which the text, “*Agnus Dei qui tollis peccata mundi*,” is heard nine times in repeated quarter notes. It starts with simple open harmony but grows more and more dense, polytonal, and dissonant. Over this foundation is heard the second element, in Chorus I — an undulating, free, chant-like melody in Phrygian mode sung by the entire Chorus I in octaves, with no harmony of its own.

The main theme, to the text “*Agnus Dei qui tollis peccata mundi*,” is heard five times in three keys. The internal rhythm does not vary, but the phrase starts on a downbeat, then just before the downbeat, then just after the downbeat, then just after the second beat, and again just after the downbeat. The secondary material, with the text “*miserere nobis*,” is not a constant theme, but varies, returning each time to the hauntingly familiar melody of “*Agnus Dei*.”

The dovetailing of melody and accompaniment is extraordinary. The melody is last heard transformed by a new harmony and inverted. After innumerable repetitions of the phrase “*Agnus Dei*,” the final plea for peace, “*Dona nobis pacem*,” is heard only once, as the two choruses join, literally and symbolically, for the last simple prayer.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine deus, Rex coelestis,
Deus Pater omnipotens.

Glory be to God on high,
and on earth peace to men of
goodwill.
We praise Thee, we bless Thee,
We worship Thee, we glorify Thee.
We give thanks to Thee for Thy great
glory.
O Lord God, heavenly King,
God the Father Almighty.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius
Patris.
Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis.

Lord, the only begotten Son, Jesus
Christ. O Lord, Lamb of God, Son of
the Father.
Thou that takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus
Christ.

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Together with the Holy Ghost
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum. Patrem
omnipotentem, factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum.
Filiū Dei unigenitum, et ex Patre
natum ante omnia saecula. Deum de
Deo, lumen de lumine, Deum verum de
Deo vero. Genitum, non factum,
consubstantialem Patri, per quem
omnia facta sunt.

I believe in one God, the Father
Almighty, Maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ, the
only begotten Son of God, and born of
the Father before all ages. God of God,
Light of Light; true God of true God;
begotten not made; of one substance
with the Father, by whom all things
were made.

Qui propter nos homines, et propter
nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex
Maria Virgine. Et homo factus est.
Crucifixus etiam pro nobis; sub Pontio
Pilato passus, et sepultus est.
Et resurrexit tertia die, secundum
scripturas, et ascendit in coelum: sedet
ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos: cujus regni
non erit finis. Et in Spiritum Sanctum,
Dominum et vivificantem: Qui ex
Patre Filioque procedit. Qui cum Patre
et Filio simul adoratur et
conglorificatur: Qui locutus est per
prophetas.

Et unam sanctam catholicam et
apostolicam Ecclesiam. Confiteor
unum baptismum in remissionem
peccatorum. Et expecto
resurrectionem mortuorum et vitam
venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
Qui tollis peccata mundi:
miserere nobis.
Dona nobis pacem.

Who for us men and for our salvation
came down from heaven. And was
incarnate by the Holy Spirit out of the
Virgin Mary. And was made man.
He was crucified also for us. He
suffered under Pontius Pilate, and was
buried. And on the third day He rose
again according to the scriptures; and
ascended into heaven; and sitteth at
the right hand of the Father.

And He shall come again with glory to
judge both the quick and the dead, of
whose kingdom there shall be no end.
And in the Holy Spirit, the Lord and
Giver of life, who spoke by the
Prophets.

And the holy Catholic and Apostolic
Church. I confess one baptism for the
remission of sins and I look for
resurrection of the dead and the life of
the world to come. Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy
glory.
Hosanna in the highest.

Blessed is He that cometh in the name
of the Lord.
Hosanna in the highest.

O Lamb of God,
Who takest away the sins of the world:
have mercy upon us.
Grant us peace.

NEW AMSTERDAM SINGERS

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*Chamber chorus **Chamber only

About the Artists

NEW AMSTERDAM SINGERS, now in its fifty-second 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 Hattnr, 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. On recent tours the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, Argentina and Uruguay, South Africa, Greece, Iceland and Denmark, and most recently in Bulgaria in 2019. 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-one 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.

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 sixth 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.

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Take us home! Our *40th Anniversary* compilation CD (\$20) features performances spanning two decades and a range of styles, including works by Bach, Schubert, Dvořák, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, and world premieres by Paul Alan Levi, Matthew Harris, and Ronald Perera. *Island of Hope* (\$15) and *American Journey* (\$15) showcase 20th century American choral music. All available at our concerts.

Sing with us! Music Director Clara Longstreth invites singers with choral experience and sight-reading ability in all voice parts to audition for New Amsterdam Singers. We rehearse Tuesday evenings, right here at Broadway Presbyterian Church. Email auditions@nasingers.org to arrange an audition.

Shop for a cause! Navigate to smile.amazon.com, and choose New Amsterdam Singers as the charitable organization you support. Amazon will donate 0.5% of every purchase you make to NAS — it’s that simple.

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New Amsterdam Singers are deeply grateful for a major gift from the Gray Family Charitable Remainder Unitrust, under the direction of Maggie and Gordon Gray.

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Thanks to
Robin Beckhard, Walter Daum, Tim DeWerff, Steve Holtje,
Hannah Kerwin, Michael Landy, Katherine Leahy, Ann McKinney,
Clara Inés Schuhmacher, Ellen Stark, Will Maitland Weiss, and Donna
Zalichin for their work on this program.

UPCOMING CONCERTS

Through the Seasons

March 20, 2020 @ 8:00 p.m.

Broadway Presbyterian Church, Broadway at 114th Street

March 22, 2020 @ 4:00 p.m.

The Theater of St. Jean Baptiste, 184 East 76th Street

The major piece is a world premiere of our commission from Robert Paterson for chorus and marimba. NAS audiences may remember his wizardry with an “impossible” text (“Row, Row your Boat”) in *Life is But a Dream* as well as his *Choral Suite from A New Earth*. The women will sing Persichetti’s *Winter Cantata*, accompanied by flute and marimba, which we enjoyed singing in 1988 and 1995; it deserves another outing. The men will do a Britten mini-opera scene with piano called *The Ballad of Little Musgrave and Lady Barnard*. Chamber Chorus will sing five of the seven *Songs of Springtime* by E.J. Moeran, an Irish composer of the early twentieth century. This is a delightful set of quirky madrigals.

American Voices, Classic and New

May 28, 2020 @ 8:00 p.m.

Broadway Presbyterian Church, Broadway at 114th Street

This program of American music is a combination of old favorites and brand new pieces. Barber’s *Reincarnations* was last on an NAS program in 2008 sung by Chamber Chorus, who will sing it again. NAS first sang Copland’s *In the Beginning* in 1980 when we put together an all-Copland 80th Birthday Celebration, attended by the composer. Since it is a great work and a choral showpiece, we have programmed it periodically over the decades and look forward to performing it again. Irving Fine’s *Alice in Wonderland* songs are tremendous fun, but his less familiar *Choral New Yorker* is also captivating. *Design for October* has elegiac beauty, while there is hilarious satire in *Hen Party*, about a passel of witches. The Chamber Chorus will sing a challenging work by Rindfleisch that is new to us: *Careless Carols* on a text by Tagore. Another new work is an arrangement by Ron Perera of e.e. cummings’ poem “as freedom is a breakfast food,” originally for women, now for four voices. The last of the new pieces is a delightful work by Dale Trumbore, who is a young composer making her name in the American choral world. *In the Middle* is a tender, funny, rueful look at middle age in our time.

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