



O Magnum Mysterium

*Renaissance and Contemporary
Meditations on the Season*

Friday, December 16, 2016 at 8 PM
Sunday, December 18, 2016 at 4 PM

Advent Lutheran Church
2504 Broadway, New York City

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

Missa O Magnum Mysterium **Tomás Luis de Victoria (1548-1611)**

Kyrie

Gloria

Credo

Sanctus

Benedictus - Katherine Leahy, soprano; Charlotte Rocker, alto;

Vincent Cloyd Exito, tenor

Agnus Dei

Intonations: Nate Mickelson, tenor

Pueri, concinite **Jacob Handl (1550-1591)**

Qué buen año es el del cielo! **Francisco Guerrero (1528-1599)**

David Recca, Conductor

Sacerdotes Domini **William Byrd (1539-1623)**

The Mirthful Heart **Abbie Betinis (b. 1980)**

David Ortiz, hand drum

New York premiere

Women's Voices

Spaseniye sodelal **Pavel Chesnokov (1877-1944)**

Hallelu! **Stephen Paulus (1949-2014)**

David Recca, Conductor

La virgen lava pañales **Traditional Spanish, arr. Parker & Shaw**

Barbara Zucker-Pinchoff, alto

Brightest and Best

A Southern Harmony, arr. Shawn Kirchner (b. 1970)

Men's Voices

INTERMISSION

O Jesulein Süß **J.S. Bach (1685-1750)**

Mirabile Mysterium **Jacob Handl**

Resonet in Laudibus **Jacob Handl**

Lux Aurumque

Eric Whitacre (b. 1970)

Francesca Harris, soprano

Adam lay y-bounden

Howard Skempton (b. 1947)

Christmas Eve

Daniel Pinkham (1923-2006)

Nathaniel Granor, Conductor

Thou hast turned my laments into dancing

Daniel Pinkham

The Chamber Chorus

O Magnum Mysterium

Morten Lauridsen (b. 1943)

O Magnum Mysterium

Tomás Luis de Victoria

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

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

The major focus of today's program is sacred music of the Renaissance. We have added poetry settings on Christmas themes from composers of our own time, as well as folk texts and melodies in new arrangements. We begin and end the concert with the full chorus; in the middle come varied short selections for men alone, for women alone, and for our Chamber Chorus.

Tomás Luis de Victoria was the greatest Spanish composer of his day. After a period of travel and study in Italy he returned to his homeland, where he had the good fortune to be appointed chapel master of a well-endowed convent with sufficient patronage to allow him the luxury of printing most of his own music. The musicologist Robert Stevenson has pointed out an interesting contradiction between Victoria's public image and his predominant style. Because his reputation in the mid-twentieth century rested on a handful of poignant motets for Holy Week, he was thought of as an intense mystic. Stevenson finds that his disposition was in fact sunny, and that his musical mood was more often joyful than sad.

Victoria's motet *O Magnum Mysterium*, sung at the end of the program, is one of the best loved of all Christmas works. From an ethereal beginning, which seems to embody the idea of mystery, he builds a contrapuntal web which resolves in an upbeat triple meter refrain. Like Josquin, Palestrina, and later Handel, Victoria frequently borrowed his own musical material. A mass using material from a pre-existing motet or chanson was called a parody mass. In the case of *O Magnum Mysterium*, the mass is based very loosely on the motet. (The movement closest to the motet is the *Sanctus*.) The work is set for four voices until the *Agnus Dei*,

when a second soprano line is added in canon with the first soprano. The vocal lines are characterized by eloquent simplicity.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Glory be to God in the highest.
And on earth peace
to men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten
Son. Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

You who takes away the sins of the
world, have mercy upon us.
You who takes away the sins of the
world, receive our prayer.
You who sits 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 cæli et terræ,
visibilium omnium et invisibilium. Et
in unum Dominum Jesum Christum,
Filius Dei unigenitum.

I believe in one God, the Father
Almighty Maker of heaven and earth,
and of all things visible and invisible.
and in one Lord Jesus Christ, the
Only-begotten Son of God.

Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine, Deum
verum de Deo vero. Genitum, non
factum, consubstantialem Patri: per
quem omnia facta sunt. Qui propter nos
homines et propter nostram salutem
descendit de cælis.

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 cælum: sedet
ad dexteram Patris. Et iterum venturus
est cum gloria iudicare vivos et
mortuos: cujus regni non erit finis. Et in
Spiritu 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 baptisma in
remissionem peccatorum. Et expecto
resurrectionem mortuorum, et
vitam venturi sæculi. 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.

Born of the Father before all ages. God
of God, Light of Light, true God of true
God. Begotten, not made:
consubstantial with the Father; by
Whom all things were made. Who for
us men, and for our salvation, came
down from heaven.

And was incarnate by the Holy Ghost of
the Virgin Mary: and was made man.

He was crucified also for us, suffered
under Pontius Pilate, and was buried.
And on the third day He rose again
according to the Scriptures. And He
ascended into heaven, and sits at the
right hand of the Father. And He shall
come again with glory to judge the
living and the dead: of Whose kingdom
there shall be no end. And in the Holy
Ghost, the Lord and Giver of Life: Who
proceeds from the Father and the Son.
Who together with the Father and the
Son is adored and glorified: Who spoke
through the Prophets. And in one, holy,
Catholic and Apostolic Church.

I confess one Baptism for the remission
of sins. And I look for the 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 comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takes away the sins of the world,
have mercy upon us.

Jacob Handl, a contemporary of Victoria, was born in Prague and lived in Austria and Bohemia. He was a prolific composer known for his use of the polychoral style, chromatic harmony, and apt word setting. We hear three of his 445 motets, first a four-voice contrapuntal piece, *Pueri Concinite*, for high voices, later the antiphonal *Resonet in Laudibus* for double chorus in a far simpler, chordal style. Coincidentally, the two share much of their text.

Pueri, concinite,
nato regi psallite,
pia voce dicite:
apparuit, quem genuit Maria.

Sunt impleta, quæ prædixit Gabriel;
eia, virgo Deum genuit,
quod divina voluit clementia.

Children, come, together sing,
Praises to the newborn King;
Let your fervent voices ring:
Behold the Child, who now is born of
Maria.
Things which Gabriel foretold have
come to be;
Eya, God is born, the virgin's son,
For by grace divine 'twas willed, and it
was done.

Francisco Guerrero was a Spanish composer of the generation following Victoria. Unlike Victoria, who wrote no secular music, Guerrero wrote a lot, in addition to his masses and magnificats. The *villancico* was a secular composition derived from a medieval dance; it was the Spanish version of the French *virelai* or the Italian *ballata*. In the seventeenth century the *villancico de Natividad* so pre-empted the field that the term *villancico* came to be as closely associated with Christmas as the English word *carol*. The miniature *Qué buen año es el del cielo!* appeared in the 1589 collection *Canciones y villanescas espirituales*. For three high voice parts, it features syncopation and high spirits.

¡Qué buen año es el del cielo!
Alma, gozalde,
pues del cielo ay pan en el suelo
y danlo de balde.
Alma, llegad agustar,
que solamente á de costar el llegar
limpiamente.

Si que réis gozar del cielo,
Alma, gualde,
pues del cielo ay pan en el suelo
y danlo de balde.

What a good year is that of the heaven!
Soul, enjoy it,
because from heaven there is bread on
the ground.
It is given for free.
Soul, come and taste it,
since its only price is to arrive unsoiled.

If you want to enjoy heaven,
Soul, taste it,
because from heaven there is bread on
the ground.
It is given for free.

The English composer **William Byrd** lived a long, productive life. Born years before Victoria, he lived a dozen years after her. Byrd's motets, some in Latin, some in English, were extraordinarily expressive. In a dedication to a volume published in 1605 he wrote, "As one meditates upon the sacred words and constantly and seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously." *Sacerdotes Domini*, here arranged for high voices, ends with interwoven alleluias, a specialty of Byrd's.

Sacerdotes Domini incensum et panes
offerunt Deo

et ideo sancti erunt Deo suo

et non pollutent nomen eius.
Alleluia.

Then did priests make offering of
incense and loaves of finest wheat to
God

and therefore shall they be holy to their
Lord

and shall not defile His most holy name.
Alleluia.

Abbie Betinis has become a world-famous choral conductor, one who has received more than fifty commissions by the age of thirty-five. New Amsterdam Singers has sung eight of her works over the past ten years. Following a longstanding family tradition, she wrote a Christmas carol, sent to family and friends in 2012. She dedicated this "lusty poem to the memory of her grandmother, godmother, and great-aunt: a trio of strong women who carried, each in her own way, a mysteriously powerful — and personal — inner joy." The text for *The Mirthful Heart* was adapted from Grace Fallow Norton's 1914 *Heart's Holiday*.

Without, a city's whirling dust,
A city's alley-wall;
Without, a bleak, pale strip of sky.
Within, high festival.

Without, no greeting on the street,
From the hurrying crowd no smile.
Within, my heart's bold pageant moves
In glorious solemn file.

Noël, Noël, Noël, Noël...

There was no call for revel. Day,
Who summons us each morn,
Came forth in dreariest garb and blew
No gala herald-horn.

But slave of day I am not – nay,
Her mistress still, I wield
The crystal sceptre of my mood,
Bearing my dream's white shield.

Exultant, rapture-flooded, mad
With mystic inner mirth,
My heart holds her strange carnival
Unseen of all the earth.

Noël, Noël, Noël, Noël...

At an early age, **Pavel Chesnokov** gained recognition as a conductor and choirmaster while leading many groups, including the Russian Choral Society Choir. This reputation earned him a position at the Moscow Conservatory, where he founded a choral conducting program in which he taught from 1920 until his death in 1944.

By the age of thirty, Chesnokov had completed nearly four hundred sacred choral works, but his outpouring of church music came to a standstill at the time of the Russian Revolution. Under Communist rule, no one was permitted to produce any form of sacred art. So, in response, he composed an additional hundred secular works, and conducted secular choirs like the Moscow Academy Choir and the Bolshoi Theatre Choir. In the Soviet era, religion was often suppressed, and the Cathedral of Christ the Savior, whose last choirmaster had been Chesnokov, was destroyed. This disturbed him so deeply that he stopped writing music altogether.

Based on early Orthodox chants, *Spaseniye sodelal* (Psalm 74:12) may be Chesnokov's best-known work. It has been arranged for men's voices by Vladimir Morosan. The beauty of Chesnokov's *Alliluiya* conclusion puts it in a league with alleluias of William Byrd.

Spaseniye sodelal yesi posrede zemli,
Bozhe.
Alliliya, alliluiya, alliluiya.

Salvation is created in the midst of the
earth, O God.
Alleluia, alleluia, alleluia

American composer **Stephen Paulus** died in 2014 at age sixty-five. The composer of 400 choral works, he was unusual in that he earned his living not from a university job, but by composing classical music. He often had thirty commissions waiting to be completed. He was a successful opera composer as well, and was praised for his neo-Romantic, accessible style. The miniature *Hallelu!*, for two voice parts and piano, uses a traditional folk text.

Down in a valley, sing hallelu!
Mary had a baby, sing hallelu!
What did she name him? sing hallelu,
Named him Jesus, sing hallelu!
Named him Jesus, hallelu!

Before **Robert Shaw** had a successful career as an orchestral conductor, he was a pre-eminent choral conductor. Early in his career he was famous, in the choral world, for the large number of excellent folksong arrangements he made with his musical partner, **Alice Parker**, a composer herself. The traditional Spanish song, *La virgen lava pañales*, with a charming Christmas text, was arranged by the Parker and Shaw team, and

recorded as part of two volumes of *Christmas Hymns and Carols* by the famous professional Robert Shaw Chorale.

La Virgen lava pañales
y los tiende en el romero;
y los pajaritos cantan,
y el agua se va riendo.

refrain: Pastores, venid
pastores, llegad
a adorar el Niño
a adorar el Niño
que ha nacido ya.

El Niño Diós se ha perdido
y todos le están buscando;
a la orillita de mar
peces estaba pescando.

The Virgin washes swaddling clothes,
and keeps them in rosemary;
and the little birds sing,
and the water runs along laughing.

Shepherds, come,
shepherds, draw near
to worship the Child
to worship the Child
which has just been born.

The Child-God is lost
and everyone is looking for Him;
at the seashore
He was fishing for fish.

Alice Parker has served as mentor to many composers, among them **Shawn Kirchner**, a composer and singer in Los Angeles. Kirchner is interested in folk traditions, as well as jazz, gospel, and bluegrass. Last May NAS sang his *Hallelujah* for full chorus. *Brightest and Best* uses piano and men's voices in another setting of a nineteenth-century American text, this from a hymn tune collected in *A Southern Harmony* (1835). The composer writes that the piano part is banjo-inspired.

Hail the bless'd morn, see the great Mediator
Down from the regions of glory descend!
Shepherds go worship the babe in the manger,
Lo, for his guard the bright angels attend.

Brightest and best of the stars of the
Morning, dawn on our darkness and lend us thine aid
Star in the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Cold on his cradle the dewdrops are shining,
Low lies his bed with the beasts of the stall.
Angels adore him in slumber reclining,
Maker, and Monarch, and Savior of all.

Shall we not yield him, in costly devotion,
Odours of Edom and off' rings divine,
Gems of the mountains and pearls of the ocean,
Myrrh from the forest and gold from the mine?

On many a December concert, NAS sings a long motet of **Johann Sebastian Bach**. This year Bach is represented only by a hymn, one chosen because Clara Longstreth finds its alto part to be without peer.

O Jesulein süß, o Jesulein mild!
Dein's Vaters Will'n hast du erfüllt,
Bist kommen aus dem Himmelreich,

Uns armen Menschen worden gleich.
O Jesulein süß, o Jesulein mild!

O Jesulein süß, o Jesulein mild!
Dein's Vaters Zorn hast du gestillt,
Du zahlst für uns all unser Schuld
Und bringst uns in dein's Vaters Huld.
O Jesulein süß, o Jesulein mild!

O Jesulein süß, o Jesulein mild!
Mit Freud' hast du die Welt erfüllt.
Du kommst herab von's Himmels Saal
Und tröst' uns in dem Jammertal.
O Jesulein süß, o Jesulein mild!

O sweet little Jesus, o gentle little Jesus!
Your Father's will you have fulfilled.
You have come from Heaven's
kingdom,

To become like us poor humans.
O sweet little Jesus, o gentle little Jesus!

O sweet little Jesus, o gentle little Jesus!
You have calmed your Father's wrath.
You redeem for us all of our guilt
And bring us into your Father's grace.
O sweet little Jesus, o gentle little Jesus!

O sweet little Jesus, o gentle little Jesus!
With joy have you filled the world.
You come down from the heavenly hall
And comfort us in this vale of tears.
O sweet little Jesus, o gentle little Jesus!

Mirabile Mysterium by the sixteenth-century composer **Jacob Handl** is a Christmas motet of startling melodic and harmonic complexity. Handl must have been aware of his ear-tweaking effects: one of the strangest passages is set to the text *innovantur naturae* ("a new thing is wrought in nature"). Later, word painting occurs at the words *Deus homo factus est*, with an octave leap down in each voice from God (*Deus*) to man (*homo*). The bass is twice given very long held notes, illustrating the permanence of God.

Mirabile Mysterium

Mirabile mysterium declaratur hodie,

innovantur naturae: Deus homo factus
est,
id, quod fuit, permansit,
it quod non erat, assumpsit,
non commixtionem passus neque
divisionem.

A great and wondrous mystery is
declared this day;

a new thing is wrought in nature: God is
made man;
that which He was, He remains,
and that which He was not, He takes on,
suffering neither confusion nor
division.

Resonet in Laudibus

Resonet in laudibus,
cum jucundis plausibus,
Sion cum fidelibus
apparuit, quem genuit Maria.

Let praises resound
with joyous acclaim:
To Sion's faithful
the child born of Mary has appeared.

Sunt impleta quae praedixit Gabriel.

What Gabriel foretold has been
fulfilled.

Eja, eja, virgo Deum genuit
quod divina voluit clementia.

Eya, a virgin bore God,
As the divine mercy willed.

Hodie apparuit in Israel
Ex Maria Virgine est natus Rex.

Today He has appeared in Israel.
From the Virgin Mary is born a King.

Eric Whitacre is an American composer who claims a great variety of musical influences, from the Beatles and Sting to Monteverdi, Debussy, and Arvo Pärt. Since receiving a degree in composition from The Juilliard School, where he studied with John Corigliano and David Diamond, he has had an active career as conductor and composer of symphonic, choral, theater, and movie music. His *a cappella* choral music has received an astonishing number of performances in recent years, including many at American Choral Directors Association conventions.

Lux Aurumque (Light and Gold) has an unusual text: Whitacre found the poem by Edward Esch in English and had it translated into Latin by an American poet, Charles Anthony Silvestri. The composer uses dissonance here for pure color, rather than in its more traditional use as a source of tension or as an expressive device.

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the new-born baby.

The English composer **Howard Skempton** has an especially individual vision. As a teenager growing up in Liverpool, he had twin passions for the Beatles and Anton Webern. He was also influenced by Morton Feldman. For *Adam lay y-bounden* he has used an anonymous fifteenth-century carol. The text is well known to NAS from Britten's *A Ceremony of Carols*. In this setting, four voices intone very simple chords in constant quarter notes. Against this harmonic backdrop the sopranos sing a syncopated, modal tune.

Adam lay y-bounden,
Bounden in a bond;
Four thousand winter
Thought he not too long;
And all was for an apple,
An apple that he took,
As clerkés finden written
In theiré book.

Ne had the apple taken been,
The apple taken been,
Ne haddé never our Lady
A been heaven's queen.
Blessed be the time
That apple taken was!
Therefore we may singen
Deo gratias!

Boston composer **Daniel Pinkham** was a prolific composer who wrote four symphonies, cantatas, oratorios, chamber music, electronic music, and scores for television documentaries. He taught for many years at the New England Conservatory of Music, and was music director of King's Chapel in Boston. He was named Composer of the Year for 1990 by the American Guild of Organists. *Christmas Eve*, a gentle setting of a poem by Robert Hillyer, reminds us of the dark side of Christmas: "A dreadful night to think on them, the homeless and the lost." *Thou has turned my laments into dancing*, called a psalm-motet, is a brief, exuberant song of praise.

Christmas Eve (Text: Robert Hillyer)

The snow lies crisp beneath the stars,
On roofs and on the ground.
Late footsteps crunch along the paths,
There is no other sound.

So cold it is the roadside trees
Snap in the rigid frost,
A dreadful night to think on them,
The homeless and the lost.

The dead sleep shelter'd in the tomb,
The rich drink in the hall.
The Virgin and the Holy Child
Lie shivering in a stall.

Thou Hast Turned My Laments into Dancing (Psalm 30:11-12)

Thou hast turned my laments into dancing;
Thou hast stripped off my sackcloth and clothed me with joy.
That my spirit may sing psalms to thee and never cease.
I will confess thee forever, O Lord my God.

Choral works by the California composer **Morten Lauridsen** have become extremely popular in the last twenty years, with *O Magnum Mysterium*, written in 1994, a special favorite. Lauridsen, who is Chairman of the Composition Department at the University of Southern California School of Music, uses a gentle harmonic palette in which tonal music is generously flavored with dissonance, but as much for sheer color as for its expressive potential. Lauridsen describes *O Magnum Mysterium* as “a quiet song of profound inner joy.”

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum, jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Program notes ©2016 by Clara Longstreth

Upcoming NAS concerts

Northern Lights

Four centuries of spirited music from Northern Europe
Works by Mendelssohn, Homilius, Orban, Martinu and others

Friday, March 17, 2017 at 8 p.m.
Sunday, March 19, 2017 at 4 p.m.
Holy Trinity Episcopal Church
316 E. 88th St.

Life Is But a Dream

Poetry and folk song inspire new American works
Works by Copland, Perera, Harris, Moore and others

Thursday, June 1, 2017 at 8 p.m.
Saint Ignatius of Antioch Episcopal Church
554 West End Avenue (at 87th Street)

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At the conclusion of our thirtieth-anniversary capital campaign, NAS established a restricted endowment fund to help provide a steady source of income and stability. Thanks to the generosity of more than a hundred donors, we achieved a sizable beginning principal balance. Additional gifts by check, stock transfer, or bequest are most welcome.

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Donna Zalichin
Barbara Zucker-Pinchoff

Tenors

Yoann Dubernet
Eli Enenbach*
Vincent Cloyd Exito
Dennis Goodenough
Nathaniel Granor*
Nate Mickelson
Paul Parsekian
John Pinegar
Frayda Pitkowsky
Adam Poole
Tim Sachs**
William Simpson
Henry Stroke
Robert Thorpe*
Scott Wilson

Basses

Richard Abel
Bendix Anderson
Joseph Brooks
James Crowell**
Walter Daum
Timothy DeWerff*
Jethro Eisenstein
Brian Farrell
Rick Hibberd
Jason Hill*
Philip Holmgren**
Steve Holtje*
Michael Landy*
John Leuenhagen
Michael Milton
David Ortiz*
Robert Palmer
David Recca
Rafael Yuste
Michael Zimmerman

*Chamber Chorus

**Chamber Chorus only

About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-ninth year, is known for the breadth and variety of its repertoire. Specializing in a *cappella* and double chorus works, the chorus sings music ranging from the sixteenth century through contemporary pieces, including many it has commissioned. Recent world premieres include compositions by Paul Alan Levi, Elizabeth Lim, Robert Paterson, and Ronald Perera. American and New York City premieres in the current decade have included works by Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Stephen Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin.

NAS performed with the New York Philharmonic under Leonard Bernstein, at Alice Tully Hall as a guest of Clarion Concerts, and with the American-Russian Youth Orchestra under Leon Botstein at Tanglewood and Carnegie Hall. In 1999, NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop. In 2006 NAS performed *Voices of Light* at the Winter Garden of the World Financial Center, with Anonymous Four and 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, and most recently in Greece in 2015. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

CLARA LONGSTRETH has conducted New Amsterdam Singers since its formation in 1968. She has served on the faculty of Rutgers University, where she conducted the Voorhees Choir of Douglass College. A student of conductor G. Wallace Woodworth at Harvard University, Ms. Longstreth trained for her Master's degree at the Juilliard School under Richard Westenburg. Further study included work with Amy Kaiser and Semyon Bychkov at the Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival.

Ms. Longstreth guest-conducted the Limón Dance Company in performance with NAS and the Riverside Choir, and NAS and the Mannes College Orchestra in the folk opera *Down in the Valley* during Symphony Space's "Wall to Wall Kurt Weill" program. In 2005 she conducted the Park Avenue Chamber Symphony in a joint performance with NAS of Paul Alan Levi's *Mark Twain Suite*. In February 2006 Ms. Longstreth presented a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2007 she was engaged to serve as consultant on contemporary music to Hunter High School under a program funded by the New York State Music Fund. In 2009 she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers.

Ms. Longstreth has served as adjudicator of choral festivals, conducted the Riverdale Country School choral groups for many years, and conducted the Juilliard Chorus and Orchestra at Alice Tully Hall. Of Ms. Longstreth's programs, Allan Kozinn wrote in *The New York Times*: "When a director takes up the challenge of building a cohesive program around a broad theme, we are reminded that programming can be an art."

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 newly appointed director of the Southern Connecticut Camerata, a Norwalk-based early music ensemble approaching its sixtieth season, and he is in his third season as assistant director of New Amsterdam Singers. In May 2014, David completed the coursework and performing requirements for the Doctorate of Musical Arts Degree in Choral Conducting at the Yale School of Music and the Yale Institute of Sacred Music. He holds a Master's degree in Choral Conducting from the Eastman School of Music and a Performer's Certificate in Vocal Coaching and a Bachelor of Music Degree in Composition from Purchase College. He currently lives with his wife, Sarah, in Danbury, Connecticut.

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.

NAS CDs

NAS's 40th Anniversary two-CD set compiles 24 concert performances dating from our Merkin Concert Hall debut in May 1983, almost 2-1/2 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 20th-century American choral music. It includes works by Leonard Bernstein, Ricky Ian Gordon, Paul Alan Levi, Ronald Perera, and Randall Thompson. Our first CD, *American Journey*, 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.

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.

CONTRIBUTORS

We are grateful for the generous support from our contributors in 2016. This list is current as of December 10, 2016. We apologize if we have inadvertently left anyone off this list.

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