Comfort and Joy
Six Centuries of Sacred Song

Friday, December 7, 2012 at 8pm
Sunday, December 9, 2012 at 4pm
Immanuel Lutheran Church
Lexington Avenue at 88th Street

New Amsterdam Singers
Clara Longstreth, Music Director
Max Blum, Assistant Conductor
Pen Ying Fang, organ
Susan Iadone, viola da gamba, recorder
William Trigg, percussion

Antiphon
Lass dich nur nichts nicht dauren
Pen Ying Fang and Timothy DeWerff, organ
The God of Glory (New York premiere)
Ich lasse dich nicht
NAS double chorus

Quem pastores laudavere
A Christmas Carol (New York premiere)
Patapan! (New York premiere)
Mary and Gabriel

Die mit tränen säen
Small ensemble
Ein Kind ist uns geboren

Regina Caeli
Wach auf
Missa Brevis
Kyrie
Gloria
Sanctus
Agnus Dei

Please turn off all phones and other devices during the performance.
**Program Notes, Texts and Translations**

Today’s program includes music from the Renaissance through our own time, but is not presented in chronological order. Rather, pieces by older, familiar composers are mixed with recent works by less familiar artists. The program is all sacred, but not all seasonal. Of the Christmas works, familiar texts like *Pat a Pan* are juxtaposed with an unusual poem on the Annunciation. You will also hear the clear influence of older music on earlier composers. If there is any unifying theme, it may be in the title, “Comfort and Joy.”

**Antiphon**

We begin with a late, rarely performed work of Randall Thompson, a hugely influential figure in the world of choral singing. He held teaching positions at Wellesley College, Princeton, and Harvard, and directed the Curtis Institute for three years. His passion for choral music was unrivaled, and his works are sung all over the world, especially his 1940 *Alleluia*. New Amsterdam Singers has sung his *Mass*, a long movement of his *Requiem*, and *The Peaceable Kingdom*. In all these works, his reverence for Renaissance counterpoint is felt. *Antiphon*, on a poem by the 17th century poet, George Herbert, is a lively, upbeat song of praise to God.

Let all the world in ev’ry corner sing,  
My God and King.  
The church with psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.  
Let all the world in ev’ry corner sing,  
My God and King.

**Lass dich nur nichts nicht dauren**

Brahms, too, was a student of music history, especially the Renaissance and Baroque periods. His research is nowhere more evident than in today’s piece, *Lass dich nur nichts nicht dauren*, written in 1856, a period in which he was an eager student of canonic techniques. This work for organ and voices offers the same quiet message of consolation as his German *Requiem*. It opens with an introduction for keyboard alone, and ends with a series of “Amens” that move from low-key statements to soaring lines for sopranos and tenors. Brahms has written a work that both touches the heart and demonstrates his contrapuntal skill. In a rigorous double canon, tenors imitate sopranos while basses imitate altos at the unusual interval of a whole step.

Let nothing cause you sorrow and grief;  
Be quiet, as God ordains;  
Be contented, my will!  
Why do you worry today about tomorrow?  
The One is taking care;  
He will give you what is yours.  
In all your dealings be steadfast,  
Stand firm, what God decides  
Is always best.  
Amen. —translation by Beatrice Brewster

**The God of Glory**

Ten years ago NAS sang the New York City premiere of Judith Shatin’s *Songs of War and Peace*. Today we sing the NYC premiere of her 2012 work, *The God of Glory*, for a cappella chorus. Ms. Shatin is an American composer whose recent projects include commissions from the Cassatt Quartet, the Peninsula Women’s Chorus, and the Scottish Voices, as well as an orchestral consortium commission for Jefferson, *In His Own Words* for narrator and orchestra. Her music has been featured at festivals, including Aspen, BAM Next Wave, Grand Teton, Havana in Spring, Moscow Autumn, Seal Bay, and Ukraine. She is currently a professor at the University of Virginia.

Judith Shatin writes, “*The God of Glory* is a setting of excerpts from Psalm 29. The psalm is about the power, majesty, and eternal quality of God, and this setting seeks sonically to amplify its images.” The musical material which begins the piece serves as a structural element, recurring three more times. In between come evocations of thunder, leaping mountains, fire, and flood.

**Ich lasse dich nicht**

Bach

The next work on the program has a complicated musicological history. The oldest source for *Ich lasse dich nicht* dates this motet to J.S. Bach’s Weimar period (1708-1717). The work was performed in Leipzig in the late eighteenth century as a motet of J.S. Bach. But several nineteenth century scholars decided that it should be attributed to Bach’s father’s cousin, Johann Christoph. Some nineteenth century performing editions published it as a work of Johann Christoph, and it was so described by the Bach Gesellschaft in 1892. The Neue Bach Ausgabe omitted it in 1954. Some of the confusion arose because the style was considered too seventeenth century for J. S. Bach, but too advanced for Johann Christoph. In 1988, Daniel Melamed settled the issue when he read a paper to the American Bach Society that convincingly identified the motet as a work of J. S. Bach, one of the earliest he ever wrote.

*Ich lasse dich nicht* starts with a simple double-chorus texture in which Choir II echoes Choir I much of the time. In the second section the two choirs are joined into a single group while the sopranos sing the chorale tune over lively imitative lines in the lower voices. The work ends with the same chorale sung in simple four-part harmony to different words.

**Ich lasse dich nicht, du segnest mich denn!**

Weil du mein Gott und Vater bist,  
dein Kind wirst du verlassen nicht,  
I will not leave you before you bless me!  
My Jesus, I will not leave you!  
Because you are my God and Father  
you will not abandon your child,
Ich dank dir, Christe, Gottes Sohn, daß du mich solchs erkennest durch dein göttliches Wort; verleihe mir auch Beständigkeit zu meiner Seelen Seligkeit.
Lob, Ehr und Preis sei dir gesagt für alle dein erzeigt Wohltat, und bitt demütiglich, laß mich nicht von dein 'm Angesicht verstoßen werde ewlich.

Quem pastores laudavere

Bassi

The next section of the program is sung by the Chamber Chorus. The four works are on Christmas themes, from shepherds to Mary the mother, to the Annunciation.

New Yorker James Bassi composes music ranging from choral, vocal, and instrumental to theater music. He has been commissioned by Voices of Ascension, the Western Wind Ensemble, and many others. As organist and music director, Mr. Bassi has collaborated with artists including Deborah Voigt, Jessye Norman, and Ute Lemper. The Latin text of Quem Pastores Laudavere comes from the New Oxford Book of Carols. Each verse is differently arranged. The first and last are wordless harmonizations. In other verses the melody migrates from sopranos in one verse to baritones in an all-male verse, to altos, to sopranos again, above running lines in alto and tenor and a “pedal” for 14 measures for the basses.

Quem pastores laudavere, Quibus angeli Dixere, Absit vobis Jam timere, Natus est rex gloriae. Ad quem magi Ambulabat, Aurum, thus, myrrham portabant, Immolabant haec sincere Nato regi gloriae. Christo regi, Deo nato, Per Mariam nobis dato, Merito resonet vere Lavs, honor, et gloria.

Shepherds sang their praises o'er him, Called by angels to adore him “Have no fear but come before him: Born now is your King of Glory!”
The wise men made their way to him, Bearing frankincense, gold and myrrh for him, Offering with open hearts to him, The newborn King of Glory. Christ our King, from Mary springing, God made man, salvation bringing, Thee we worship, ever singing: “Honor, praise and glory be!”

— translation by Robert Coote

A Christmas Carol and Patapan!

Phillips

Sheena Phillips, a native of the U.K., is a composer, singer, and choral conductor. She studied at Cambridge University, and later founded the Rudsambee Company of Singers in Edinburgh. Moving to the United States in 2000, she became music director of the sixteen-voice Magpie Consort, whose repertoire ranges from medieval to contemporary. Her composing interests lean toward the folk and jazz idioms. She has received numerous commissions since coming to the U. S. For A Christmas Carol she chose a delicate poem by the British poet, G. K. Chesterton. Patapan!, in contrast, is a traditional French carol which first appeared in print in 1701. Guillo and Robin are characters in a number of French carols, and pipe and drum repertoire is still traditionally played in Christmas Eve services in parts of France.

A Christmas Carol

The Christ-child lay on Mary's lap, His hair was like a crown. (O weary, weary were the world, But here is all aright.)
The Christ-child stood at Mary's knee, His hair was like a crown. (O stern and cunning are the kings, But here the true hearts are.)

Patapan!

Guillô, up and join the fun, Robin, down your drink and come, Make the sound of pipe and drum: Tu re lu re lu! pa ta pa ta pan! Make the sound of pipe and drum To announce Noel has come. Every year we come to sing At the birth of our new King With the sound of pipe and drum: Tu re lu re lu! pa ta pa ta pan! With the sound of pipe and drum We announce the King has come.

Mary and Gabriel

Betinis

American composer Abbie Betinis has become a familiar voice to New Amsterdam Singers. This is the fifth consecutive year that we have included her music in our season. She has written more than forty works for voice, and has received commissions from the Dale Warland Singers, the Rose Ensemble, the Minnesota Choral Artists, the Cantata Singers in Boston, and, in New York, the Young New Yorkers’ Chorus.

Betinis has discovered an astonishing variety of vocal styles, and has set texts in many languages including ancient Greek, Irish, and medieval Persian. Today’s work, Mary and Gabriel, sets a passionate poem by Rupert Brooke (1887-1915), the British poet who died too young in World War I. He and his literary circle were known for progressive thinking, struggles for women’s rights, and political idealism. In this poem Brooke imagines the Annunciation as a personal, quasi-erotic encounter. Mary is represented by marimba and bongos, the angel Gabriel by handbells, crotales, cymbals, tam-tam, glockenspiel, and triangle.

Young Mary, loitering once her garden way, Felt a warm splendour grow in the April day, As wine that blushes water through. And soon,
Out of the gold air of the afternoon,
One knelt before her: hair he had, or fire,
Bound back above his ears with golden wire,
Baring the eager marble of his face.
Not man’s nor woman’s was the immortal grace
Rounding the limbs beneath that robe of white,
And lighting the proud eyes with changeless light,
Incurious. Calm as his wings, and fair,
That presence filled the garden.

She stood there,
Saying, "What would you, Sir?"

He told his word,
"Blessed art thou of women!" Half she heard,
Hands folded and face bowed, half long had known,
The message of that clear and holy tone,
That fluttered hot sweet sobs about her heart;
Such serene tidings moved such human smart.
Her breath came quick as little flakes of snow.
Her hands crept up her breast. She did but know
It was not hers. She felt a trembling stir
Within her body, a will too strong for her
That held and mastered all. With eyes
Closed, and a thousand soft short broken sighs,
She gave submission; fearful, meek, and glad....

Her heart was faint for telling; to relate
Her limbs’ sweet treachery, her strange high estate,
Over and over, whispering, half revealing,
Weeping; and so find kindness to her healing.
Twixt tears and laughter, panic hurrying her,
She raised her eyes to that fair messenger.
He knelt unmoved, immortal; with his eyes
Gazing beyond her, calm to the calm skies;
Radiant, untroubled in his wisdom, kind.
His sheaf of lilies stirred not in the wind.
How should she, pitiful with mortality,
Try the wide peace of that felicity
With ripples of her perplexed shaken heart,
And hints of human ecstasy, human smart,
And whispers of the lonely weight she bore,
And how her womb within was hers no more
And at length hers?
Being tired, she bowed her head;
And said, "So be it!"
The great wings were spread
Showering glory on the fields, and fire.
The whole air, singing, bore him up, and higher,
Unswerving, unreluctant. Soon he shone
A gold speck in the gold skies; then was gone.
The air was colder, and grey. She stood alone.

Die mit Tränen säen and Ein Kind ist uns geboren

Following intermission we move back in time to two works of Heinrich Schütz, and have chosen to use small ensembles rather than the full choir.

Schütz was the master of a great variety of musical forms. His 500 surviving works include Italian and German madrigals, a Requiem, several Passions, and a Christmas oratorio. In 1610 he published a large volume of works for double chorus, much in the style of his teacher, Gabrieli. But the advent of the Thirty Years War had a major effect on Schütz’s life and composition. He spent the 1630s traveling to countries not involved in the war – principally Denmark. The hard times imposed by the war made it impossible for Schütz to write the large-scale works of his middle years. Instead, he composed a series of motets published under the title, Kleine Geistliche Konzerte. Written for small numbers of performers and avoiding extreme technical demands, these works showed Schütz as a master of refined simplicity and eloquent expression. Ein Kind ist uns geboren was written in 1636 as part of the first set of Konzerte. The text is familiar to us from Handel’s use of it in his Messiah. Just as Handel was inspired by the words “Wonderful, Counselor, the Prince of Peace,” so was Schütz inspired by the words “und er heisst Wunderbar...” to a lively, rhythmically varied, contrapuntal setting.

A later collection, from 1648, called Geistliche Chormusik includes Die mit Tränen säen (Psalm 126). In both motets Schütz achieved a remarkable combination of polyphonic mastery and truly expressive text setting.

Die mit Tränen säen

Die mit Tränen säen,
werden mit Freuden erntet.
Sie gehen hin und weinen,
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

Those who sow with tears
shall reap with joy.
They go forth and weep
bearing precious seed,
and return with joy,
bringing their sheaves

Ein Kind ist uns geboren

Ein Kind ist uns geboren,
Ein Sohn is uns geboren,
Welches Herrschaft ist auf seiner Schulter,
Und er heisst:

A child is born to us,
A son is given to us,
Whose government is on his shoulders,
And he is called
James MacMillan is the pre-eminent Scottish composer of his generation, and has been acclaimed for choral and instrumental works. He won attention with the BBC Proms premiere of *The Confession of Isobel Gowdie* in 1990, which later was named the 1993 Gramophone Contemporary Music Record of the Year. Other works include his percussion concerto, *Veni, Veni, Emmanuel*, premiered by Evelyn Glennie in 1992, and a cello concerto for Mitsislav Rostropovich. He has won commissions from the New York, Los Angeles, and the BBC Philharmonics.

MacMillan has been influenced by Scottish folk music as well as by Renaissance composers such as Palestrina, Lassus, and Byrd. He is also drawn to twentieth century music, especially music by Benjamin Britten. He has written a number of striking sacred choral works in recent years, performed by exceptionally skilled groups such as the Westminster Cathedral Choir. The *Missa Brevis* heard today is an early work, written when MacMillan was only 17. Some thirty years later he took the piece from its drawer and, while making a few revisions for publication and recording, decided he liked it a lot.

While the Kyrie is largely contrapuntal, the Gloria opens with antiphonal phrases, men juxtaposed against women (occasionally in different keys). Later there is a duet for sopranos and altos, one for tenors and basses, and a passage for four soloists. As is the common practice for a Missa Brevis, there is no Credo. *Sanctus* is a mix of intertwining contrapuntal lines and block chords. *Agnus Dei* employs the kind of canonic writing often found in this part of the mass in works of the fifteenth century, such as those by Josquin.

There is an unusual coda to this mass, a movement called *At the Conclusion*, using the prayer and responses that typically follow the mass itself.

**Kyrie**

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

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.

O Lord God, heavenly King,
God the Father Almighty.

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.

**Christe**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Et in terra pax hominibus bonae voluntatis.

Veni, Veni, Emmanuel

**Sanctus**

Sanctus, Sanctus, Sanctus, Dominus
Our Website: www.nasingers.org
Visit our home page for the latest chorus news. The site includes a 45th anniversary compilation of the many commissions and premieres that New Amsterdam Singers has been proud to present. (Click on “repertoire.”) For a selective chronology, click on “history.” You can even hear us sing when you click on “listen.”

NAS Restricted Endowment Fund
At the conclusion of our thirtieth-anniversary capital campaign, NAS established a new restricted endowment fund to help provide a steady source of income and stability in future years. 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.

An Invitation
All attending Sunday’s concert are cordially invited to a reception after the concert, downstairs in the church undercroft. Join us for food, drink, and caroling.

NEW AMSTERDAM SINGERS
P.O. Box 373
Cathedral Station
New York, NY 10025

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Max Blum, Assistant Conductor

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Upcoming NAS Concerts
Passion and Protest
Music of Eastern Europe
Rarely heard works of Taneyev, songs of social protest by Liszt and Kodály, love songs by Eben and Rautavaara
Friday, March 1, 2013 at 8pm
Sunday, March 3 at 4pm
The Church of the Holy Trinity, 316 East 88th Street

Premiere!
Music by New Yorkers on poems both strong and stirring, whimsical and silly, from Walt Whitman to William Carlos Williams
Thursday, May 23, 2013 at 8pm
Saint Ignatius of Antioch Episcopal Church
552 West End Avenue (at 87th Street)
THE NEW AMSTERDAM SINGERS

**Sopranos**
- Lucy Kraus
- William Simpson
- Robert D. Beckhard
- Betty Kulleseid
- Henry Stroke
- Margarita Broseⁱ
- Nina Reiniger
- Hsin Wang¹
- Joanne Hubbard Cossa**
- Diana Rodriguez
- Scott Wilson¹
- Dana Boocock Crowell**
- Lauren Scott
- **Basses**
- Richard Abel
- Bendix Anderson¹
- Richard Bonsall*
- Elizabeth Enenbach*
- Abby Sloane**
- Samuel Brooks
- Laura Klein
- Ellen Stark*
- Vera Sziklai*
- Marissera Lerner**
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- Malin Persson
- Barbara Zucker-Pinchoff
- Jennifer Trahan
- Walter Daum
- Judith Pitt*
- Mary Lou Russell
- Tenors
- Max Blum¹
- Timothy DeWerff*
- Emily Speer¹
- Saul Ferris
- Jethro Eisenstein¹
- Bernardica T. Sculac Sternı
- André Guthman
- Scott Gillam
- Jennifer Trahan¹
- Andy James¹
- Philip Holmgren**
- Ilona van Tuinen**
- Alexander Kimon**
- Donna Zalichin
- Richard Meneely
- Donna Zalichin
- Robert J. Marlowe¹
- Michael Landy
- Jennifer Trahan¹
- Richard Meneely
- Rafa Yuste
- Paul A. Meyers
- Michael Landy
- Paul Ferris
- John J. Leuenhagen
- Paul Ferris
- Richard Meneely
- Philip Holmgren**
- Hannah Kerwin
- Robert H. Palmer
- Robert J. Marlowe¹
- Hannah Kerwin
- Richard Meneely
- **Chamber Chorus only
- Minna Lerer**
- *Chamber Chorus only
- Katherine E. Leahy*
- Katherine E. Leahy*
- Hannah Kerwin
- Hannah Kerwin
- Elizabeth K. Basile*
- Cynthia Brome
- Elizabeth K. Basile*
- Cynthia Brome
- Paul Franklin
- Elizabeth K. Basile*
- Paul Franklin
- Pamela W. Haft
- John Pinegar
- Pamela W. Haft
- John Pinegar
- Hannah Kerwin
- Timothy H. Sachs**
- Hannah Kerwin
- *Die mit tränen säen group
- Timothy H. Sachs**
- *Chamber Chorus only
- Dana Boocock Crowell**
- Lauren Scott
- Dana Boocock Crowell**
- Lauren Scott
- Dana Boocock Crowell**
- Lauren Scott
- Dana Boocock Crowell**
- Lauren Scott

About the Artists

The New Amsterdam Singers, now in its forty-fifth 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. Recent world premieres include compositions by Jacob Avshalomov, Behzad Ranjbaran, Alla Borzova, Alexander Dmitriev, Charles Fussell, Katherine Hoover, Paul Alan Levi and Ronald Perera.

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. 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 the 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. More recently the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, and Argentina and Uruguay. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa. In 2013 NAS will be performing in South Africa.

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 Douglas 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 Helmut Rilling at the Oregon Bach Festival.

In 1997, Ms. Longstreth guest-conducted the Limón Dance Company in performance with NAS and the Riverside Choir. In 2000 she conducted 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. She is a frequent guest conductor at the annual Messiah Sing-In at Avery Fisher Hall and at the summer sings of the West Village Chorale, the New York Choral Society and other choruses. 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 new 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.”

Max Blum is very happy to be working with the New Amsterdam Singers. He recently finished his Master’s degree in Choral Conducting at the Yale School of Music, where he studied with Masaaki Suzuki, Marguerite Brooks, and Jeffrey Douma. In 2011 he taught and directed a Chinese middle school choir in Xiuning, China, and led performances at cathedrals and concert halls across Europe, including an Evensong at the Berliner Dom, as the Assistant Conductor of the Yale Glee Club. Last January, he began his new position as Adjunct Professor of Choral Music at Quinnipiac University.

Pen Ying Fang holds a Masters of Music in Collaborative Piano from Mason Gross School of the Arts at Rutgers University. At Rutgers she accompanied and toured overseas with the Rutgers Glee Club, the Voorhees Choir and the Kirkpatrick Choir. She has accompanied in the master classes of many prominent artists, including Keith Underwood, Evelyn Glennie, Brian Macintosh and Christopher Arneson. She is a staff accompanist at the Westminster Choir College in Princeton, NJ and teaches piano students in the central New Jersey area.
William Trigg is well known as a specialist in 20th & 21st Century music. He has premiered solo works by Babbitt, Bouchard, Dlugoszewski, Kupferman, & Shapey, and was solo marimbist in the New City City Ballet’s premiere production of Michael Torke’s “Echo.” He is a member of the Brooklyn Philharmonic, Ensemble Pi, the Glass Farm Ensemble, and the Car Music Project. He has performed and recorded with the Chamber Music Society of Lincoln Center, Steve Reich & Musicians, the Philip Glass Ensemble, the Group for Contemporary Music, New York Virtuosi, American Composers Orchestra, Newband, Parnassus, and numerous others, and has premiered over 100 solo, chamber, and orchestral works. William Trigg is on the faculties of The College of New Jersey and Rider University.

Susan Iadone’s diverse musical activities run the gamut from Medieval and Renaissance music through contemporary opera, playing recorder, viola, viola d’amore and viola da gamba. She has appeared with some of the leading period instrument groups on the East coast, including the Washington Bach Consort, the Smithsonian Chamber Orchestra, the Classical Band, the Bethlehem Bach Festival, Concert Royal, the New York Consort of Viols and the Waverly Consort. She has performed the viola d’amore solos in the St. John Passion with the New York Philharmonic, played viola da gamba on stage in the Broadway production of The Three Musketeers, and played soprano recorder in Benjamin Britten’s A Midsummer Night’s Dream at the Metropolitan Opera.

NAS CDs

NAS has released its 40th Anniversary 2-CD set, a compilation of best-loved live performances. The double album includes almost 2½ hours of music and sells for just $20. The collection includes 24 selections, dating from our Merkin Concert Hall debut in May 1983, when NAS first began to have its concerts professionally recorded. Composers represented include J.S. Bach, Schein, Schütz, Haydn, Schubert, Dvorák, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, Paul Alan Levi, Matthew Harris, Ronal Perera and Irving Fine.

NAS also has available our second commercial compact disc, 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, released in 1993, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives and Halsey Stevens. Both CDs 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. Tapes and CDs of selected NAS performances are also available.

The New Amsterdam Singers gratefully acknowledges those who have helped make today’s program possible. (May1, 2011 to Nov. 9, 2012.)

Archangels
Anonymous
Margarita Brose
R. Jeremy & Hannelore Grantham
Robert H. & Jessie Palmer
A. Robert Pietrzak
John R. Scullin
S.W.I.F.T.
Margo & Anthony Viscusi
Donna Zalichin & Barry Kramer

Patrons
M. Bernard & Elsie Aidinoff
Elisa Barnes & Alan Bell
Tom & Nancy Berner
Joanne Hubbard Cossa
Mary Crawford & Calvin Mew
Vera & Walter Eberstadt
Paula & Julian Franklin
Victor & Carol Gallo
Mary Golden
William Hunter & J. Christian Annalora
Pamela Mann
Paul Meyers
Guna & Robert Mundheim
Michael & Elena Patterson
Richard Pendleton
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Sarah Plimpton
Hector & Erica Prud'homme
Ann Ravenstine
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