



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	Randall Thompson (1899-1984)
Lass dich nur nichts nicht dauren	Johannes Brahms (1833-1897)
	Pen Ying Fang and Timothy DeWerff, organ
The God of Glory (New York premiere)	Judith Shatin (b.1948)
Ich lasse dich nicht	J.S. Bach (1685-1750)
	NAS double chorus
Quem pastores laudavere	James Bassi (b.1961)
A Christmas Carol (New York premiere)	Sheena Phillips (b.1958)
Patapan! (New York premiere)	trad. French, arr. Sheena Phillips
	Susan Iadone, recorder; William Trigg, drum
Mary and Gabriel	Abbie Betinis (b.1980)
	Ilona Van Tuinen, soprano; Elizabeth Basile, alto
	David Moroney, tenor; Richard Bonsall, bass
	William Trigg, percussion; Timothy DeWerff, handbells
	Chamber Chorus
	Intermission
Die mit tränen säen	Heinrich Schütz (1585-1672)
	Small ensemble
Ein Kind ist uns geboren	Heinrich Schütz
	Robin Beckhard, soprano; Elizabeth Basile, alto;
	Max Blum, tenor, Richard Bonsall, bass
Regina Caeli	Tomas Luis de Victoria (1548-1611)
	Max Blum, conductor
Wach auf	Carl Rütli (b.1949)
Missa Brevis	James MacMillan (b.1959)
	Max Blum, intonations
Kyrie	
Gloria	Katherine Leahy, soprano, Ellen Stark, alto,
	Scott Wilson, tenor, Michael Milton, bass
Sanctus	
Agnus Dei	
At the Conclusion	

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

Thompson

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 unrivalled, 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.

<i>Let all the world in ev'ry corner sing, My God and King.</i>	<i>The church with psalms must shout, No door can keep them out: But above all, the heart Must bear the longest part.</i>
<i>The heav'ns are not too high, The earth is not too low, His praises there may grow.</i>	<i>Let all the world in ev'ry corner sing, My God and King.</i>

Lass dich nur nichts nicht dauren

Brahms

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.

<i>Lass dich nur nichts nicht dauren mit Trauren, Sei stille, wie Gott es fügt, So sei vergnügt mein Wille!</i>	Let nothing cause you sorrow and grief; Be quiet, as God ordains; Be contented, my will!
<i>Was willst du heute sorgen auf Morgen? Der Eine steht allem für, Der gibt auch dir das Deine.</i>	Why do you worry today about tomorrow? The One is taking care; He will give you what is yours.
<i>Sei nur in allem Handel ohn Wandel, Steh feste, was Gott beschleusst, Das ist und heisst das Beste. Amen.</i>	In all your dealings be steadfast, Stand firm, what God decides Is always best. Amen.

—translation by Beatrice Brewster

The God of Glory

Shatin

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.

<i>The Voice of God is upon the waters, The God of Glory thunders, The Voice of God is powerful, The Voice of God is filled with majesty.</i>	<i>The Voice of God shakes the wilderness. The Voice of God makes the oak trees fall, and strips the forests bare; And in His temple, all shout 'Glory.'</i>
<i>The Voice of God breaks the Cedars of Lebanon. He makes them leap, the mountains of Lebanon.</i>	<i>The Lord sat enthroned at the flood, Yea, the Lord reigns as King forever. The Lord will give strength unto his people.</i>
<i>The voice of God hews with blades of fire,</i>	<i>The Lord will bless his people with peace.</i>

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 Bach. 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.

<i>Ich lasse dich nicht, du segnest mich denn! Mein Jesu, ich lasse, ich lasse dich nicht!</i>	I will not leave you before you bless me! My Jesus, I will not leave you!
<i>Weil du mein Gott und Vater bist, dein Kind wirst du verlassen nicht,</i>	Because you are my God and Father you will not abandon your child,

*du väterliches Herz.
Ich bin ein armer Erdenkloß,
auf Erden weiß ich keinen Trost.*

*Ich dank dir, Christe, Gottes Sohn,
daß du mich solchs erkennenlan
durch dein göttliches Wort;
verleih mir auch Beständigkeit
zu meiner Seelen Seligkeit.*

*Lob, Ehr und Preis sei dir gesagt
für alle dein erzeugt Wohltat,
und bitt demütiglich,
laß mich nicht von dein'm Angesicht
verstoßen werden ewiglich.*

you fatherly heart.
I am a meager clod of earth,
on this earth I know of no consolation.

I thank you, Christ, Son of God,
that you reveal such things to me
through your divine word;
grant me also steadfastness
for the salvation of my soul.

Praise, honor and glory to you
for all the good you have done me.
And I humbly beg you
not from your presence
to banish me forever.

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 ambulabant,
Aurum, thus, myrrham portabant,*

*Immolabant haec sincere
Nato regi gloriae.*

*Christo regi, Deo nato,
Per Mariam nobis dato,
Merito resonet vere
Laus, 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 light.
(O weary, weary were the world,
But here is all aright.)*

*The Christ-child lay on Mary's breast,
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)*

*The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)*

*The Christ-child stood at Mary's knee,
His hair was like a crown.
And all the flowers looked up at Him,
And all the stars looked down.*

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.*

*Now the Devil's had his day,
And to Jesus 'Thanks!' we say.
Blow the pipe and beat the drum:
Tu re lu re lu! pa ta pa ta pan!
Blow the pipe and beat the drum:
And your nose at Satan thumb!*

*Closer yet than pipe and drum
God and Man will one day come.
To this tune we sing as one:
Tu re lu re lu! pa ta pa ta pan!
Closer yet than pipe and drum
God and Man will one day 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 filled and mastered all. With eyes
Closed, and a thousand soft short broken sighs,
She gave submission; fearful, meek, and glad....

She wished to speak. Under her breasts she had
Such multitudinous burnings, to and fro,
And throbs not understood; she did not know
If they were hurt or joy for her; but only
That she was grown strange to herself, half lonely,
All wonderful, filled full of pains to come
And thoughts she dare not think, swift thoughts and dumb,
Human, and quaint, her own, yet very far,
Divine, dear, terrible, familiar...

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 Schütz

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 ernten.
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

Wunderbar, Rat, Kraft,
 Held, ewig Vater, Friedefürst.
 Auf dass seine Herrschaft gross werde,
 Und des Friedes kein Ende
 Auf dem Stuhle David,
 Und seinem Königreiche
 Dass er's zurichte und stärke
 Mit gericht und Gerechtigkeit,
 Von nun an bis in Ewigkeit,
 Solches wird tun der Eifer
 Das Herren Zebaoth.

Wonderful, Counsellor, Strength,
 Hero, Eternal Father, Prince of Peace.
 His government shall be great,
 And there shall be everlasting peace
 On the throne of David
 And in his kingdom,
 For he will prepare and strengthen it
 With judgement and justice
 From now on and forever.
 This will be the zeal
 Of the Lord Sabaoth.

Regina Caeli

Victoria

Tomás Luis de Victoria was the foremost Spanish composer of the Renaissance. *Regina Coeli* was written in 1572 when he was 24 years old and living in Rome. Part of his first collection of motets, it is the first of two settings he made of this joyful text. The short five-voice work is a graceful piece with fluid counterpoint.

Regina caeli, laetare, alleluia:
Quia quem meruisti portare, alleluia,

Queen of Heaven, rejoice, alleluia.
 For He whom you deserved to bear in
 your womb, alleluia.

Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.

Has risen, as He said, alleluia.
 Pray for us to God, alleluia.

Wach auf

Rütti

Swiss composer Carl Rütti was exposed early in his life to English choral singing and to jazz, and both influenced his music. He now composes and teaches at the Conservatory in Lucerne. He has received many commissions and his works are becoming well known in Europe, especially in England, through radio, television and concert performances.

In explaining why he decided not to take composition lessons (though he was well schooled in harmony, counterpoint, and piano), Rütti has written, "Inspiration is something you don't get through education – you can't learn it. And if you don't have it, music is nothing. I was afraid that I'd lose all the joy of composing, if I was educated in it." No doubt the early condescending reaction to his first works by potential teachers, who subscribed to the then-orthodoxy of atonal composition, had something to do with his decision.

While Rütti has written many monumental choral works, large in both length and number of voices, the *Wach auf* heard today is a miniature in concise ABA form. In the section, "bleib nicht liegen bei den Toten" ("rise from the dead"), one can hear a clear jazz influence, while the slow middle section uses subtle shimmering harmonies to depict light.

Wach auf, wach auf, Schläfer!
Wach auf, wach auf, steh auf!
Ach, bleib nicht liegen bei den Toten
Christus will dich hell machen
wie die Sonne.

Wake up, wake up, sleeper!
 Wake up, wake up, get up!
 Ah, abide not lying with the dead
 Christ will make thee bright as the sun.

Missa Brevis

MacMillan

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 Mstislav 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

Kyrie eleison.

Lord have mercy upon us.

Christe eleison.

Christ have mercy upon us.

Kyrie eleison.

Lord have mercy upon us.

Gloria

Gloria in excelsis Deo.

Glory be to God on high,
 and on earth peace to men of goodwill.

*Et in terra pax hominibus bonae
 voluntatis.*

Laudamus te. Benedicimus te.

We praise Thee, we bless Thee,

Adoramus te. Glorificamus te.

We worship Thee, we glorify Thee.

*Gratias agimus tibi propter magnam
 gloriam tuam.*

We give thanks to Thee for Thy great
 glory.

Domine deus, Rex coelestis,

O Lord God, heavenly King.

Deus Pater omnipotens.

God the Father Almighty.

Domine Fili unigenite, Jesu Christe.

Lord, the only begotten Son, Jesus

Domine Deus, Agnus Dei, Filius Patris.

Christ. O Lord, Lamb of God, Son of
 the Father.

*Qui tollis peccata mundi, miserere
 nobis.*

Thou that takest away the sins of the
 world, have mercy upon us.

*Qui tollis peccata mundi, suscipe
 deprecationem nostram.*

Thou that takest away the sins of the
 world, receive our prayer.

*Qui sedes ad dexteram Patris, miserere
 nobis.*

Thou that sittest at the right hand of the
 Father, have mercy upon us.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus

<i>Deus Sabaoth.</i>	Holy, Holy, Holy, Lord God of Hosts.
<i>Pleni sunt caeli et terra gloria tua.</i>	
<i>Hosanna in excelsis.</i>	Heaven and earth are full of thy glory.
Benedictus	Hosanna in the highest.
<i>Benedictus qui venit</i>	
<i>in nomine Domini.</i>	Blessed is he that cometh
<i>Hosanna in excelsis.</i>	in the name of the Lord.
Agnus Dei	Hosanna in the highest.
<i>Agnus Dei,</i>	
<i>Qui tollis peccata mundi:</i>	Lamb of God,
<i>miserere nobis.</i>	Who takest away the sins of the world:
<i>Dona nobis pacem.</i>	have mercy upon us.
At the conclusion	Grant us peace.
<i>Dominus vobiscum:</i>	
<i>Et cum spiritu tuo.</i>	The Lord be with you:
<i>Benedicat vos omnipotens Deus, Pater</i>	And with your spirit.
<i>et Filius et Spiritus Sanctus.</i>	Almighty God bless you, Father
<i>Amen</i>	and Son and Holy Spirit.
<i>Ite missa est.</i>	Amen
<i>Deo gratias.</i>	The mass is ended.
	Thanks be to God.
	Program notes © Clara Longstreth

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

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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

Robin D. Beckhard
Margarita Brose¹
Joanne Hubbard Cossa**
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Susan Daum¹
Elizabeth Enenbach*
Laura Klein
Katherine E. Leahy*
Marissa Lerer**
Malin Persson
Judith Pott*
Mary Lou Russell
Emily Speer¹
Bernardica T. Sculac Stern¹
Jennifer Trahan¹
Ilona van Tuinen**
Jessica Wong¹

Altos

Gabi Barton*
Elizabeth K. Basile*
Cynthia Brome¹
Paula Franklin
Pamela W. Haft
Hannah Kerwin

Lucy Kraus
Betty Kulleseid
Nina Reiniger
Diana Rodriguez
Lauren Scott
Leila Sesmero
Abby Sloane**
Ellen Stark*
Vera Sziklai*
Donna Zalichin
Barbara Zucker-Pinchoff

Tenors

Max Blum¹
Paul Ferris
André Guthman
Andy James¹
Alexander Kimon**
Robert J. Marlowe¹
Richard Meneely
Paul A. Meyers
David Moroney**
Paul Parsekian
John Pinegar
Frayda Pitkowsky
Timothy H. Sachs**

William Simpson
Henry Stroke
Hsin Wang¹
Scott Wilson¹

Basses

Richard Abel
Bendix Anderson*¹
Richard Bonsall*
Joseph Brooks
Samuel Clover
James Crowell*¹
Walter Daum
Timothy DeWerff*
Jethro Eisenstein¹
Scott Gillam
Philip Holmgren**
Michael Landy
John J. Leuenhagen
Michael Milton
Robert H. Palmer
Rafa Yuste
Michael Zimmerman
*Chamber Chorus
**Chamber Chorus only
¹*Die mit tränen säen* group

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. New York City premieres include works by Adolphus Hailstork, Matthew Harris, Kirke Mechem and Daniel Pinkham, and more than twenty others.

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 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. 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 Helmuth 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 York 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, Ronald 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.

PROGRAM STAFF: Walter Daum, editor; Robin Beckhard, Cynthia Brome, Susan Daum, Philip Holmgren, Katherine Leahy, Ann McKinney, Lauren Scott

The New Amsterdam Singers gratefully acknowledges those who have helped make today's program possible. (May 1, 2011 to Nov. 9, 2012.)

Archangels

Anonymous
Margarita Brose
R. Jeremy & Hannelore Grantham
Robert H. & Jessie Palmer
A. Robert Pietrzak
Turner Construction Company

Angels

Robin & Ralph Arditi
Henry H. Arnhold
Gilman Burke
Michael & Dudley Del Balso
John & Gail Duncan
Dan & Rae Emmett
Forest Laboratories, Inc.
Dennis Goodenough
Gordon & Maggie Gray
Dr. Attallah Kappas
Vickie Miller
Paul Volcker & Anke Dening

Benefactors

Kimberly McFarlane Allan
Robin D. Beckhard
Susan & Steven Bloom
Joseph Brooks
John & Mary D. Brust
Margaret & Barry Bryan
Jethro Eisenstein & Stefany Gordon
Stacey Farley & Peter Davoren
Hannah Kerwin
Katherine E. Leahy
Bettina Murray
Judith Pott
Barbara Paul Robinson
Ed Schultz & Lauren Scott

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
John & Lee Pritchard
Roberta Schneiderman
Frederick A.O.Schwarz, Jr.
Abigail Sloane & Michael Flack
Robert & Barbara Solow
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Laura Walker & Bert Wells
Sandra Wilson
Michael Zimmerman

Sponsors

Lucy Adams
Gordon L. Berlin & Kathryn D. Haslanger
Carol Bommarito & Harvey Mirsky

James & Dana Crowell
Susan & Walter Daum
Hannah M. Kerwin
Betty Kulleseid
Harriet & Leonard Levine
Allan Miller & Marie Winn
Phyllis & Slade Mills
Roswell & Susan Perkins
Annabelle Prager
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Amy K. White
Jacqueline Winterkorn, M.D.
Cecil & Gilda Wray
Michael Zimmerman

Friends

Carl & Nancy Brose
Nicolo & Lois Ciampo
Timothy DeWerff
Catherine Gray
James Gregory
Pam Haft
Samuel & Francine Klagsbrun
Diane Mickelson
Andrea Leeds Miron
Philip & Mary Oppenheimer
Ronald Perera
Sarah Plimpton
Hector & Erica Prud'homme
Ann Ravenstine
Helen Rountree
Jonathan & Neely Small
David Smalley
Ellen Stark
Jane Crabtree Stark
Susan St. John
Vera Sziklai