Calamity and Consolation: From Darkness to Light

Friday, March 7, 2014 at 8pm
Sunday, March 9, 2014 at 4pm
The Church of the Holy Trinity
316 East 88th Street

New Amsterdam Singers
Clara Longstreth, Music Director
Max Blum, Assistant Conductor
Nathaniel Granor, Chamber Chorus Assistant
Winnie Nieh, soprano
John Feeney, double bass
Pen Ying Fang, portative organ

We who with songs
Howard Skempton (b. 1947)
Ubi Caritas
Ola Gjeilo (b. 1978)
Warum ist das Licht gegeben
Johannes Brahms (1833-1897)
Beati Mortui
Felix Mendelssohn (1809-1847)
Canticum Calamitatis Maritimae
Jaakko Mäntyjärvi (b. 1963)
Musikalische Exequien
Heinrich Schütz (1585-1672)

I. Concerto in the Form of a German Requiem

Kyrie
Nacket bin ich vom Mutterleibe
Andy James, Nathaniel Granor, tenors; James Crowell, bass
Herr Gott, Vater im Himmel
Chorus

Christe
Christus ist mein Leben
Barbara Zucker-Pinchoff, Megan O’Neil, sopranos; Scott Wilson, tenor
Jesu Christe, Gottes Sohn
Chorus

Kyrie
Leben wir, so leben wir dem Herren
Elizabeth Basile, mezzo-soprano; Rick Bonsall, bass
Herr Gott, heiliger Geist
Chorus

Gloria
Also hat Gott die Welt geliebt
Laura Klein, soprano; Rebecca Dee, mezzo-soprano; Jennifer Trahan, alto; Nate Mickelson, Hsin Wang, tenors; James Crowell, bass
Er sprach zu seinem lieben Sohn
Chorus

Intermission
Das Blut Jesu Christi
Audrey Curd, soprano; Scott Wilson, tenor
Durch ihn ist uns vergeben
Chorus
Unser Wandel ist im Himmel
Robin Beckhard, soprano; Rick Bonsall, bass
Es ist allhier ein Jammertal
Chorus
Wenn eure Sünde gleich blutrot wäre
Robert Thorpe, Nathaniel Granor, tenors
Sein Wort, sein Tauf, sein Nachtmahl
Chorus
Gehe hin, mein Volk
Jaime Leifer, Charlotte Levitt, sopranos; Rebecca Dee, alto; Nate
Mickelson, Hsin Wang, Scott Wilson, tenors; Rick Bonsall, bass
Er ist das Heil
Chorus
Unser Leben währet siebenzig Jahr
Rick Bonsall, Bendix Anderson, basses
Ach wie elend ist unser Zeit
Chorus
Ich weiss dass mein Erlöser lebt
Nate Mickelson, tenor
Weil du vom Tod erstanden bist
Chorus
Herr, ich lasse dich nicht
Robin Beckhard, Katherine Leahy, sopranos; Ellen Stark, alto;
Andy James, Robert Thorpe, tenors; Michael Landy, bass
Er sprach zu mir
Chorus

II. Motet for double chorus: Herr, wenn ich nur dich habe
III. Song of Simeon: Herr, nun lässest du meinen Diener
Audrey Curd, Laura Klein, Katherine Leahy, Megan O'Neil, sopranos;
Rick Bonsall, Max Blum, baritones

Program Notes, Texts and Translations

We who with songs beguile your pilgrimage
And swear that Beauty lives though lilies die,
We Poets of the proud old lineage
Who sing to find your hearts, we know not why.
What shall we tell you? Tales, marvellous tales
Of ships and stars and isles where good men rest,
Where nevermore the rose of sunset pales,
And winds and shadows fall towards the West:
And there the world's first huge white-bearded kings
In dim glades sleeping, murmur in their sleep,
And closer round their breasts the ivy clings,
Cutting its pathway slow and red and deep.

Ubi Caritas
Ola Gjeilo (pronounced Yay-lo) is a Norwegian composer now living in Los Angeles. He came to the USA in 2001 to study at The Juilliard School, where he received a Master’s degree in composition. He has had great success in the past dozen years, with performances in over 30 countries, and many residencies, awards, and commissions.
Two albums of Gjeilo’s piano music have been recorded, and his disc of choral music, *Northern Lights*, was named the best classical vocal album of 2012 on iTunes. It was also the top seeded title on the Chandos label for 2012. *Ubi Caritas* was written in 2001, and is one of Gjeilo’s most popular works. The composer writes, “While reflective of the chant style, this composition is entirely original and is not based on any existing chants.”

Ubi caritas est vera, Deus ibi est.
Where charity and love are, God is there.
Congregavit nos in unum Christi amor.
The love of Christ has gathered us together.
Exsultemus, et in ipso jucundemur.
Let us rejoice and be pleased in it.
Timeamus, et amemus Deum vivum.
Let us revere and love the living God.
Et ex corde diligamus nos sincero.
And from a sincere heart let us love one another.
Amen.

Warum ist das Licht gegeben
Almost two hundred fifty years after the composition of the *Musikalische Exequien* that concludes today’s program, another German composer wrote compellingly of his faith in the face of death. Johannes Brahms’ *German Requiem*

Please silence all phones and other devices before the performance.
Warum ist das Licht gegeben dem Mühseligen, 
Und das Leben den betrübten Herzen? 
Warum? Die des Todes warten und kommt nicht, 
Und grüben ihn wohl aus dem Verborgenen; 
Die sich fast freuen und sind fröhlich, 
Dass sie das Grab bekommen. Warum? 
Und dem Manne, dess Weg verborgen ist, 
Dass er zu Gott im Himmel. 
Warum ist das Licht gegeben dem Mühseligen, 
Und das Leben den betrübten Herzen?

Lasset uns unser Herz, 
Sammten Händen aufheben zu Gott, 
Zu Gott im Himmel. 
Siehe, wir preisen selig, die erduldet haben; 
Die Geduld Hiob habt ihr gehöret, 
Und das Ende des Herrn habt ihr gesehen; 
Denn der Herr ist barmherzig und ein Erbarmer. 
Mit Fried' und Freud' ich fahr dahin in Gottes Willen; 
Getrost ist mir mein Herz und Sinn, saft und stille. 
Wie Gott mir verheissen hat, der Tod ist mir Schlaf worden.

(translation by Beatrice Brewster)

Beati Mortui
Believed to date from 1833, Felix Mendelssohn's Beati mortui sets Revelation 14:13, a text also used in the third movement of Schütz's Musikalishe Exequien, in which it is set for the “Seraphim.” Mendelssohn's setting is lush and mostly homophonic, with rich chords written in close harmony. Though Mendelssohn wrote this piece to be sung in either Latin or German, it has traditionally been performed in Latin.

Mäntyjärvi adds: “Since I have already been asked this several times before this work even went into print, I will here state for the record that the ‘folk song’ theme is not a genuine folk song. It is intended to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the North than from the South. The tune is in fact a highly corrupted version of ‘Nearer my God, to Thee,’ the hymn tune traditionally (though

Beati mortui in Domino morientes de incelp.
Dicit enim spiritus, ut requiescunt a laboribus suis et opera illorum sequentur ipsos. 
Blessed are the dead which die in the Lord from henceforth:
Yea, saith the Spirit, that they may rest from their labors;
and their works do follow them.

Canticum Calamitatis Maritimae
Jaakko Mäntyjärvi, born in Turku, Finland, is a teacher, translator and composer. Some 100 of his compositions have been published to date, including many distinguished works for chorus. He describes himself as an eclectic traditionalist. From 2000 to 2005 he was composer-in-residence of the Tapiola Chamber Choir, and he has also taught a course in the history of choral music at the Sibelius Academy in Helsinki.

When the luxury ferry Estonia was crossing from Estonia to Sweden on September 28, 1994, rough seas tore loose the bow door, and the resulting flooding led to Europe’s worst maritime disaster during peacetime. There were 852 fatalities (not the 910 initially reported); only 137 people survived. Mäntyjärvi dedicated this work to the memory of those who lost their lives in the shipwreck. It won third prize in the second European Composition Competition for Cathedral Choirs organized by the Conseil Régional de Picardie in 1997. He writes in the score:

“Although fragments of the Requiem text are quoted, the work is not really intended for liturgical use, but rather as a meditation involving three distinct elements: firstly, the individual aspect – the ‘folk song’ soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor’s widow); secondly, the objective aspect – the ‘precentor’ intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect – the extensive setting of the psalm text, Qui descendent mare in navibus (They that go down to the sea in ships). The opening and closing sound background, consisting of a text fragment repeated in prayer style, introduces an element of stylized realism.”

The chorus begins with an extended sigh, leading to random recitation of prayers from the Requiem Mass. The soprano soloist is given a wordless melody. The musical material is almost exclusively based on the pentatonic “folk song” and a symmetrical octatonic scale, in which half steps alternate with whole steps. The news text in the score is from Nuntii Latini, the weekly news broadcast in Latin by the Finnish Broadcasting Company.

Mäntyjärvi adds: “Since I have already been asked this several times before this work even went into print, I will here state for the record that the ‘folk song’ theme is not a genuine folk song. It is intended to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the North than from the South. The tune is in fact a highly corrupted version of ‘Nearer my God, to Thee,’ the hymn tune traditionally (though
false) held to be the last tune played by the band of the Titanic.”


May the eternal light shine upon them, O Lord, and may perpetual light shine upon them. Have mercy, O Lord.

Plus octingenti homines vitam amiserunt calamitate navali in Mari Baltico septentrionali facta. Calamitate Estoniae nongenti decem homines perierunt, centum undequadraginta sunt servati.

Over eight hundred people perished in a shipwreck in the northern Baltic Sea. There were about 1000 passengers on board. 910 people lost their lives in the wreck of the Estonia; 139 were saved.

Et homines perierunt in navibus facientes operationem in aquis multis ipsi viderunt opera Domini et mirabilia eius in profundo.

They that go down to the sea in ships, that do business in great waters; These see the works of the Lord, and his wonders in the deep.

Dixit et stetit spiritus procellae et exaltati sunt fluctus eius; For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.

Ascendunt usque ad caelos et descendunt usque ad abyssos.

They mount up to the heaven, they go down again to the depths;

Anima eorum in malis tabescebat; turbati sunt et moti sunt sicut ebrius et omnis sapiencia eorum devorata est.

They reel to and fro, and stagger like a drunken man, and are at their wits’ end. Then they cry unto the Lord in their trouble, and he bringeth them out of their distresses.

Et clamaverunt ad Dominum cum tribularentur et de necessitatibus eorum eduxit eos et laetati sunt qui saeviter turbati sunt et moti sunt sicut ebrius.

They that go down to the sea in ships, that do business in great waters; These see the works of the Lord, and his wonders in the deep.

et statuit procellam eius; et de necessitatibus eorum eduxit eos et laetati sunt qui saeviter turbati sunt et moti sunt sicut ebrius.

Then are they glad because they be quiet; their soul is melted because of trouble.

et et statut procellam eius; et de necessitatibus eorum eduxit eos.

He maketh the storm calm, so that the waves thereof are still.

et laetati sunt qui saeviter turbati sunt et moti sunt sicut ebrius.

Then are they glad because they be quiet; so he bringeth them unto their desired haven. Amen.

et deduxit eos in portum voluntatis et laetati sunt quia siluerunt in auram et siluerunt fluctus eius et statuit procellam eius; et de necessitatibus eorum eduxit eos et laetati sunt qui saeviter turbati sunt et moti sunt sicut ebrius.

Amen. Requiem aeternam.

Eternal peace. — Psalm 107:23-30

I. Nacket bin ich vom Mutterleibe kommen. 

Naked I came from my mother’s womb; 

Nacket werde ich wiederum dahin fahren; 

Naked will I go forth again.

Der Herr hat's gegeben, Der Herr hat's genommen, Der Name des Herren sei gelobet. Herr Gott, Vater im Himmel, erbarm dich über uns. 

The Lord gave, The Lord has taken; The name of the Lord be praised. Lord God, Father in Heaven, have mercy on us.

Christus ist mein Leben, sterben ist mein Gewinn. 

Christ is my life, dying is my gain.

Siehe, das ist Gottes Lamm, das der Welt 

See, that is the Lamb of God who bears.
Sünde trägt,
Jesu Christe, Gottes Sohn, erbarm' dich
über uns.
Leben wir, so leben wir dem Herrn;
Sterben wir, so sterben wir dem Herrn;
Darum wir leben oder sterben,
So sind wir des Herrn.
Herr Gott heiliger Geist, erbarm' dich
über uns.
Also hat Gott die Welt geliebt,
Dass er seinen eingebornen Sohn gab,
Auf dass alle, die an ihn glauben,
Nicht verloren werden, sondern das
ewige Leben haben.
Er sprach zu seinem lieben Sohn:
Die Zeit ist hie zu er­barmen,
Fahr' hin, mein's Herzens werte Kron,
Und lass sie mit dir leben.
Das Blut Jesu Christi, des Sohnes
Gottes, achet uns rein von allen Sünden.
Durch ihn ist uns vergeben
die Sünd, geschenkt das Leben,
im Himmel soll'n wir haben,
O Gott, wie grosse Gaben.
Unser Wandel ist im Himmel,
Von dannen wir auch warten des
Heilandes,
Jesu Christi, des Herren,
Welcher unsern nichtigen Leib verklären
wird,
Dass er ähnlich werde seinem verklärten
Leibe.
Es ist allhier ein Jammertal,
Angst, Not, und Trübsal überall,
Des bleibens ist ein kleine Zeit,
Voller Mähselichkeit,
Und wer's bedenkt, ist immer im Streit.
Wenn eure Sünde gleich blutrot wäre,
Soll sie doch schneeweiss werden;
Wenn sie gleich ist wie rosinfarb,
Soll sie doch wie Wolle werden.

Sein Wort, sein Tauf, sein Nachtmahlt
Dient wieder allen Unfall,
Der heil'ge Geist im Glauben,
Lehrt uns darauf vertrauen.
Gehe hin, mein Volk, in eine Kammer
Und schleuss die Tür nach dir zu,
Verbirge dich einen kleinen Augenblick,
Bis der Zorn vorübergehe.
Der Gerechten Seelen sind in Gottes
Hand
Und keine Qual rühret sie an.
Für den Unverständigen werden sie
angesehen,
Als stürben sie; aber sie sind in Frieden,
Und ihr Abschied wird für eine Pein
gerechnet,
Und ihr Hinfahren für Verderben.
Herr, wenn ich nur dich habe,
So frage ich nichts nach Himmel und
Erden,
Wenn mir gleich Leib und Seele
verschmacht.
So bist du, Gott, allzeit meines Herzens
Trost und mein Teil.
Er ist das Heil und selig Licht für die
Heiden,
Zu erleuchten, die dich kennen nicht und
zu weiden,
er ist seines Volks Israel, der Preis, Ehr,
Freud, und Wonne.
Unser Leben währet siebenzig Jahr,
Und wenn's hoch kommt, so sind's
achtzig Jahr,
Und wenn es köstlich gewesen ist,
So ist es MüH und Arbeit gewesen.
Ach wie elend ist unser Zeit
Allhier auf dieser Erden,
Gar bald der Mensch darnieder leit,
Wir müssen alle sterben;
Allhier in dieser Jammertal ist MüH und
Arbeit überall,
Auch wenn dir's wohl gelinget.
Ich weiss dass mein Erlöser lebt,
Und er wird mich hernach aus der
Erden auferwecken,
Und werde darnach mit dieser meiner

His word, His baptism, His last supper
Serves against all mischance.
The Holy Ghost, through belief,
Teaches us to trust in Him.
Go away, my people, into a small room,
And close the door after yourself;
Hide yourself for a little while,
 Until the anger has passed by.
The righteous souls are in God's hand
And no torment may touch them.
To the foolish they will be considered
As if they had died, but they are in
peace.
And their departure is reckoned as pain,
And their going hence as destruction,
Lord, if only I have you,
I ask nothing of heaven and earth.
Even if body and soul pine away,
You, God, are always
The comfort of my heart, and my
portion.
He is the salvation and holy light
For the heathen, to enlighten
Those who know You not, and to feed,
He is to His people Israel
The glory, honor, joy and wonder.
Our life lasts seventy years,
And if it were more,
Then it is eighty years,
And if it has been precious,
It has become weariness and labor.
Ah, how wretched is our time
Here on this earth,
So soon as man is brought here,
We must all die,
Here in this vale of tears
Is weariness and labor everywhere
Even if things go well for you.
I know that my Redeemer lives,
And afterwards He will
Raise me up out of the earth,
And I will again be
Haut umgeben werden;  
Und werde in meinem Fleisch Gott sehen.  
Weil du vom Tod erstanden bist,  
Werd’ ich im Grab nicht bleiben;  
Mein höchster Trost dein Auffahrt ist,  
Todsfurcht kannst du vertreiben,  
Denn wo du bist, da komm’ ich hin,  
Dass ich stets bei dir leb’ und bin,  
Drum fahr’ ich hin mit Freuden.  

Herr, ich lasse dich nicht, du segnest mich denn.  
Er sprach zu mir: halt dich an mich,  
Es soll dir itzt gelingen;  
Ich geb’ mich selber ganz für dich,  
Da will ich für dich ringen;  
Den Tod verschlingt das Leben mein,  
Mein Unschuld trägt die Sünden dein,  
So you become blessed.

Lord, if only I have you,  
I ask nothing of heaven and earth,  
Even if body and soul pine away,  
You, God, are always  
The comfort of my heart, and my portion.

Lord, now let your servant  
Depart in peace, as you have said.  
For my eyes have seen your salvation,  
Which you have prepared for all people,  
A light to enlighten the heathen,  
And the glory of your people Israel.

Blessed are the dead,  
Who die in the Lord,  
They rest from their labors  
And their works follow after them.  
They are in the hand of the Lord,  
And no torment may touch them.  
—translation by Beatrice Brewster

Herr, wenn ich nur dich habe,  
So frage ich nichts nach Himmel und Erden,  
Wenn mir gleich Leib und Seele verschmacht,  
So bist du, doch, Gott,  
Allezeit meines Herzens Trost und mein Teil.

Lord, I will not let you go,  
Unless you bless me.  
He said to me: hold fast to me,  
All shall now go well with you.  
I gave myself all for you  
So I will struggle for you,  
Death is swallowed in my life,  
My guiltlessness bears your sins,  
So you become blessed.
THE NEW AMSTERDAM SINGERS

**Sopranos**
Rebecca Dee  John Pinegar
Robin D. Beckhard  Frayda Pitkowsky
Julia Bradley  Timothy H. Sachs**
Jane Brendlinger  Henry Stroke
Dana Boocook Crowell**  Robert Thorpe*
Audrey Curd  Hsin Wang
Susan Daum  Scott Wilson
Elizabeth Enenbach**  Basses
Rebecca Harris  Bendix Anderson*
Laura Klein  Richard Bonsall*
Alyssa LaFosse  Joseph J. Brooks
Katherine E. Leahy*  James P. Crowell*
Jaime Leifer*  Timothy DeWverf*
Charlotte Levitt  Walter Daum
Megan E. O’Neil**  Brian Farrell
Judith Pott*  Scott Gillam
Mary Lou Russell  Philip Holmgren**
Bernardica T. Sculac  Steve Holtje*
Stern  Fritz Krueger
Sofia Skachko  Michael Scott Landy
Elspeth Strang  John Leuenhagen
Jennifer Trahan  Michael Milton
Amanda Ball  Robert H. Palmer
Gabi Barton*  Ray Scheindlin
Elizabeth K. Basile*  Michael Zimmerman
Cynthia Brome  *Chamber Chorus

**Tenors**
Max Blum  **Chamber Chorus only
Michael Golder  Nathaniel Granor*
Dennis Goodenough  James Gregory
André Guthman  Andy James
Robert J. Marlowe  Alexander Kimon**
Paul A. Meyers  Robert R. Kaiser
Nate Mickelson  Semyon Bychkov at the Mannes College of Music, and with Helmuth
Paul Parsekian  Bendix Anderson*

About the Artists

The New Amsterdam Singers, now in its forty-sixth 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 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 performed 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** received his Master’s degree in Choral Conducting at the Yale School of Music, where he studied with Masaaki Suzuki, Marguerite Brooks and Jeffrey Douma. He is currently on the music faculty at Brooklyn College, where he is the director of the Conservatory Singers. He also performs regularly as a professional tenor in the New York Choral Artists, the Yale Choral Artists, and the Choir of St. Ignatius of Antioch. This is his third season with New Amsterdam Singers.

**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.
Soprano Winnie Nieh from Hong Kong received Associate of Trinity College London diplomas in voice, piano and violin, and her B.A. from Harvard University. She made her European solo debut under Helmuth Rilling’s baton in Bach’s Cantata BWV 147 and was invited by the Metropolitan Opera Guild to perform at Dawn Upshaw’s masterclass. Ms. Nieh won First Place in the 2012 St. Andrews Arts Council International Aria Competition, and Third Place and Audience Favorite in the 2013 Madison Early Music Festival’s Handel Aria Competition.

John Feeney is principal double bass of Orchestra of St. Luke’s, and the instrument groups American Classical Orchestra, Sinfonia New York and Opera Lafayette in Washington, D.C. He was first prize winner of the Concert Artists Guild and Zimmerman-Mingus International Competitions and a medalist-prizewinner in the Geneva and Isle of Man Competitions. In 2010 he gave the world premiere performance of Domenico Dragonetti’s Concerto in D with the American Classical Orchestra. In 2007 he played the world premiere of Paquito D’Rivera’s Conversations with Cachao at the Caramoor International Music Festival. In 2009 he founded the DNA Quintet and began recording and publishing the premieres of the chamber music of Dragonetti.

**NAS CDs**

NAS is pleased to offer 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 back to our Merkin Concert Hall debut in May 1983. 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 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 appear on the Albany Records label. Both of these CDs 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.

**Upcoming NAS Concert**

**Full Fathom Five: Shakespeare in Song**

Composers from many lands in love with the bard

Thursday, May 22, 2014 at 8 p.m.

Saint Ignatius of Antioch Episcopal Church
552 West End Avenue at 87th Street

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**Contributors**

The New Amsterdam Singers gratefully acknowledges those who have helped make today’s program possible (2013-2014).

**Archangels**

Anonymous
Margarita Brose
Robert H. & Jessie Palmer
A. Robert Pietrzak
Turner Construction Company
Malcolm & Carolyn Wiener

**Angels**

Kimberly McFarlane Allan
Ralph & Robin Arditii
Henry H. Arnhold
Michael & Dudley Del Balso
John & Gail Duncan
Dan & Rae Emmett
Forest Laboratories, Inc.
Hanne & R. Jeremy Grantham
Dr. Atallah Kappas
Hannah Kerwin
Ann M. McKinney
Judith Pott
Paul Volcker & Anke Dening

**Benefactors**

Elizabeth Basile
Dori & John Beckhard
Robin D. Beckhard
Joseph Brooks
John & Mary D. Brust
Margaret & Barry Bryan
Gilman Burke
Jethro Eisenstein & Stefany Gordon
Stacey Farley & Peter Davoren
Gordon & Maggie Gray
Rick Hiberb & Gail Buyse
Katherine E. Leahy
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