



New American Romantics

*Composers of Our Time on Poems of
Frost, Yeats, Agee, Graves, and
Hardy*

The Church of the Holy Trinity
316 East 88th Street

Friday, March 6, 2015 at 8 PM
Sunday, March 8, 2015 at 4 PM

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

North Country **Ronald Perera (b. 1941)**
To the Thawing Wind
Stars
Revelation
Fire and Ice
Going for Water

Full Chorus

If Music and Sweet Poetry Agree **Matthew Harris (b. 1956)**
NYC premiere
Prayers for Wind **Elizabeth Lim (b. 1986)**
Sure on This Shining Night **Morten Lauridsen (b. 1943)**
Nathaniel Granor, conductor
O Love, Be Fed with Apples While You May **Morten Lauridsen**
Chamber Chorus

Intermission

Let Evening Come **Donald Grantham (b. 1947)**
New York premiere
A Valediction **Donald Grantham**
World premiere
David Recca, conductor
The Lake Isle of Innisfree **Ben Moore (b. 1960)**
NYC premiere

Three Choruses from *Tess* **Matthew Harris**
Winter is White
tenor: Andy James, 3/6; Robert Thorpe, 3/8
Arise
Trio: Rachel l'Heureux, Barbara Zucker-Pinchoff, Rebecca Dee, 3/6
Laura Klein, Jennifer Trahan, Ellen Stark, 3/8
Come Let Us Chime

So I'll Sing with My Voice **Dominick Argento (b. 1927)**
soprano: Allison Gish, 3/6; Robin Beckhard, 3/8
tenor: Robert Thorpe, 3/6, Andy James, 3/8

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

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Today's program focuses on living American composers who have chosen unusual poetry for their choral works. We call them New American Romantics because the style of poetry or music is Romantic, and more than half the works were composed in the last five to ten years, the earliest thirty years ago.

Ronald Perera is a composer whose works New Amsterdam Singers has performed often: a half-dozen substantial pieces including two we have commissioned and two we have recorded. From 1971 to 2002 Perera taught at Smith College, where he held the Elsie Irwin Sweeney Chair in Music. He has received many commissions, and his works have been performed at festivals in Europe and the United States—at Alice Tully Hall, Tanglewood, and Merkin Hall, among other locations.

For *North Country*, written in 2012, Perera chose poems of Robert Frost, mostly from *A Boy's Will*. Nate Mickelson, Instructor of English at CUNY and NAS member, writes,

Frost published this volume with a British publisher while he was living in the countryside around London. He had struggled to get his poems published in the U.S. over the previous decade and had grown frustrated with farming and teaching high school. While many of the poems in *A Boy's Will* were written in New Hampshire, some were written in England, a very long way from the region with which he is most closely associated. Frost's focus on rural landscapes and plain speech distinguishes him from other American modernists, such as Ezra Pound and T.S. Eliot, who were also working in Europe at the time, but who aimed for a more cosmopolitan effect. Frost has a lot in common in both subject matter and language with British Romantics like Wordsworth and Coleridge. Even so, his world is less enchanted and more fraught than theirs. He's a "new Romantic" in the sense that he uses a Romantic poetic approach to address a Modern world.

Mr. Perera writes,

There have always been two Frosts, a private, deeply intellectual one hiding behind a homespun, populist one. Self-concealment is the subject of the poem "Revelation," which stands at the center of the set of five poems in *North Country*. Preceding it are two poems in which nature is the primary agency. In "To the Thawing Wind," a boisterous late winter southwester rousts the solitary poet from his "hermit's stall" and into the wild outdoors. In "Stars," a weary traveler makes his hesitant way at night across a snow-covered and star-lit landscape. Ahead lies a resting place, but it is a final resting place which by dawn will be covered with snow. The stars, which embody 'neither love nor hate,' are as indifferent to the traveler's fate as the white marble eyes

of a statue. This indifference of nature to human beings is reprised in a more humorous guise in “Fire and Ice,” where the poet muses on the two most likely possibilities for the end of the world. He is quite familiar both with desire (love) and hate, and could hold with either the fire or the ice theory. The point is that it makes not a whit of difference. The final poem in the set, “Going for Water,” is also about something hidden. But the seekers are children and the quest is a happy one. What they discover is a beautiful gift from nature.

In the five Frost poems, Perera uses tonal language with surprising chromatic additions and effective word painting for the piano. In the fifth, rippling sixteenth notes in the piano suggest the brook.

1. To the Thawing Wind

Come with rain, O loud Southwester!
Bring the singer, bring the nester;
Give the buried flower a dream;
Make the settled snow-bank steam;
Find the brown beneath the white;
But whate'er you do tonight,
Bathe my window, make it flow,
Melt it as the ices go;
Melt the glass and leave the sticks
Like a hermit's crucifix;
Burst into my narrow stall;
Swing the picture on the wall;
Run the rattling pages o'er;
Scatter poems on the floor;
Turn the poet out of door.

2. Stars

How countlessly they congregate
O'er our tumultuous snow,
Which flows in shapes as tall as trees
When wintry winds do blow! —
As if with keenness for our fate,
Our faltering few steps on
To white rest, and a place of rest
Invisible at dawn, —
And yet with neither love nor hate,
Those stars like some snow-white
Minerva's snow white marble eyes
Without the gift of sight.

3. Revelation

We make ourselves a place apart
 Behind light words that tease and flout,
But oh, the agitated heart
 Till someone find us really out.
'Tis pity if the case require
 (Or so we say) that in the end
We speak the literal to inspire
 The understanding of a friend.
But so with all, from babes who play
 At hide-and-seek to God afar,
So all who hide too well away
 Must speak and tell us where they are.

4. Fire and Ice

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

5. Going for Water

The well was dry beside the door,
 And so we went with pail and can
Across the fields behind the house
 To seek the brook if still it ran;

Not loth to have excuse to go,
 Because the autumn eve was fair
(Though chill), because the fields were ours,
 And by the brook our woods were there.

We ran as if to meet the moon
 That slowly dawned behind the trees,
The barren boughs without the leaves,
 Without the birds, without the breeze.

But once within the woods, we paused
Like gnomes that hid us from the moon,
Ready to run to hiding new
With laughter when she found us soon.

Each laid on other a staying hand
To listen ere we dared to look,
And in the hush we joined to make
We heard, we knew we heard the brook.

A note as from a single place,
A slender tinkling fall that made
Now drops that floated on the pool
Like pearls, and now a silver blade.

New Amsterdam Singers first performed works of **Matthew Harris** in 1993. We have since performed most of his six volumes of *Shakespeare Songs*, as well as *Lorca Songs*, *Songs of Innocence and Experience*, and *Object Lessons* for women's voices and most recently "Fantasy on La Bamba." In 1993 NAS recorded five of his *Shakespeare Songs*; recently this *a cappella* series has been recorded by several professional choirs. It is performed worldwide.

Mr. Harris works in all genres, including opera. The New York City Opera performed scenes from *Tess* on its American Composers Showcase Series. The National Endowment for the Arts has twice awarded him fellowships, as have the New York Foundation for the Arts, Tanglewood, Meet the Composer, and the MacDowell and Yaddo colonies.

Mr. Harris wrote "If Music and Sweet Poetry Agree" in 2014, using a whimsical 17th century poem by Richard Barnfield.

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
That Phoebus' lute, the queen of music makes;

And I in deep delight am chiefly drown'd
Whenas himself to singing he betakes.
One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

Elizabeth Lim is an award-winning composer of film and concert works who lives in New York City. She has written nine pieces for orchestra, twenty-two for chorus, and several for chamber groups, along with a one-act opera for the American Lyric Theater. Ms. Lim won the Audience Favorite prize at a National Iron Composers' Competition.

The poet for her 2012 work "Prayers for Wind" is John Gould Fletcher (1886-1950). Born in Arkansas, he lived for many years in London. He was interested in French symbolism, painting, Oriental art, and philosophy. He was the first Southerner to win a Pulitzer Prize for Poetry.

The music starts "reverently," with considerable dissonance, but grows more light and lilting.

Let the winds come,
And bury our feet in the sands of seven deserts;
Let strong breezes rise,
Washing our ears with the far-off sounds of the foam.

Let there be between our faces
Green turf and a branch or two of back-tossed trees;
Set firmly over questioning hearts
The deep unquenchable answer of the wind.

The music of **Morten Lauridsen** has won a permanent place in the standard vocal repertoire of our time. His works, including eight vocal cycles, art songs, instrumental works, and a series of sacred motets, are regularly performed throughout the world, and have been recorded on more than 200 CDs, several of which have received Grammy nominations. In 2007 he received the National Medal of Arts from the President in a White House ceremony.

"Sure on this Shining Night" was written in 2005 as one movement of a choral cycle, *Nocturnes*, commissioned by the American Choral Directors' Association. The text is by James Agee (it is familiar to many singers from a solo song by Samuel Barber). A flowing piano introduction leads to a simple melody, first heard in men's voices.

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

The next Lauridsen piece is a darker, unsettled work on an interesting poem by Robert Graves, possibly influenced by his service in World War I. (“A shining space with the grave’s narrowness” may refer to the trenches.) The rapid, syncopated piano part is reminiscent of another Lauridsen work on a Graves text, *Mid-Winter Songs*, which NAS Chamber Chorus sang in 2011.

O Love, be fed with apples while you may,
And feel the sun and go in royal array,
A smiling innocent on the heavenly causeway.

Though in what listening horror for the cry
That soars in outer blackness dimly,
The dumb blind beast, the paranoiac fury:

Be warm, enjoy the season, lift your head,
Exquisite in the pulse of tainted blood,
That shivering glory not to be despised.

Take your delight in momentariness,
Walk between dark and dark—a shining space
With the grave’s narrowness, though not its peace.

Donald Grantham has received many awards, among them three from the National Endowment for the Arts, the Prix Lili Boulanger, and Guggenheim grants. His orchestral works have been performed by the Dallas, Cleveland, and Atlanta symphonies, and the American Composers'

Orchestra. He teaches composition at the University of Texas at Austin.

Today we sing the New York premiere of Grantham's "Let Evening Come" (2009), on a poem by Jane Kenyon, for a *cappella* chorus.

Let the light of late afternoon
shine through the chinks in the barn, moving
up the bales as the sun moves down.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung.
Let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

Today's concert also features the world premiere of Grantham's "A Valediction" (2012), on a poem of Ernest Dowson, also for a *cappella* chorus.

If we must part,
Then let it be like this;
Not heart on heart,
Nor with the useless anguish of a kiss;
But touch mine hand and say;
*'Until tomorrow or another day,
If we must part.'*

Words are so weak
When love hath been so strong:

Let silence speak:

*'Life is a little while, and love is long;
A time to sow and reap,
And after harvest a long time to sleep,
But words are weak.'*

Ben Moore's songs are at the center of his work. They have been sung by Deborah Voigt, Susan Graham, and Audra McDonald, among others. He has also composed songs for the Metropolitan Opera, especially comic material for gala occasions.

Today's Moore work, "The Lake Isle of Innisfree," on the beloved poem of William Butler Yeats, was first composed as a tenor solo. It was written for Robert White, who sang it in performances around the country and on international radio. Today marks the New York City premiere of Moore's version for chorus.

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping
slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

For the *Tess* choruses, composer **Matthew Harris** has written his own program notes:

These choruses are from my three-act opera, *Tess*, which I based on Thomas Hardy's novel *Tess of the d'Urbervilles*. All three selections are from Act II, which begins on a dairy farm on a May morning in late 19th-century England.

I. Winter is White

Angel Clare, a budding gentleman farmer, sings this song with his harp for a gathering at the dairy. (The text is adapted from the

Hardy poem, *The Seasons of Her Year*.)

Winter is white on turf and tree,
And birds are fled:
But summer songsters pipe to me,
And petals spread.
For what I dreamt of secretly
Her lips, her lips have said!
Summer songsters pipe to me,
And petals spread.
And birds are fled.

O 'tis a fine May morn, they say,
And blooms have blown;
But wild and wintry is my day,
My songbirds moan;
For she who vowed leaves me to pay
Alone, alone, alone!
Wild, wild and wintry is my day,
My songbirds moan;
And blooms have blown.

II. Arise

Act II opens with dairymaids and men singing this chorus as they prepare for the day's work. (The text for the outer sections is based on a folksong quoted in the novel; the middle section employs the Hardy poem, *Gallant's Song*.)

Arise, arise, arise,
And pick your love a posy,
All the sweetest flowers
That in the garden grow.

Turtledove and starling,
Ev'ry bough a dwelling,
Early in the Maytime
At the break of day.

Arise, arise, arise,
And pick your love a posy,
All the sweetest flowers
That in the garden grow.

When the maiden leaves off teasing
Then the man may leave off pleasing.
Yea, 'tis sign, wet or fine,
When the maiden leaves off teasing,
She will love him without ceasing,
With a love there's no appeasing.
Is it so?
Ha ha, Ho!
She will love him without ceasing,
With a love there's no appeasing.

III. Come, Let Us Chime (Wedding Song)

Tess, a country girl who came to the dairy to escape her dark past, accepts Clare's proposal of marriage. They embrace, the curtain falls, and this wedding chorus is heard offstage. During the last few bars the curtain rises on the next scene—Tess and Clare in their honeymoon cottage. (The text is by the composer.)

Come, let us chime the bells away,
Let there be joy this blessed day.
Come, let us sing our nuptial songs,
Let there be love where love belongs.

Solemnly pledging their vows,
See them side by side.
Lifting the veil from her eyes,
The groom takes the bride;
Then are the two united in bliss
With a kiss.

Come, let us chime the bells away,
Let there be joy this blessed day.
Come, let us sing our nuptial songs,
Let there be love where love belongs.

Ding dong, ding dong,
Nuptial song.

Dominick Argento is widely considered American's leading composer of lyric opera. He has written 13 operas, often writing his own librettos. The son of Italian immigrants, he moved to the Twin Cities, Minnesota, in 1958, and has won many awards, including a Pulitzer Prize.

In 1997 he wrote a collection of choral works called *Spirituals and Swedish Chorales*, finding similarity between the texts rendering praise to God. Thus, the excerpt we sing today, "So I'll Sing with my Voice," is an original work in the style of a 19th century spiritual. Marked *Allegro giubiloso*, it uses the "call and response" of many a lively spiritual.

If I had a harp
Like David had a harp
I'd play on that harp
'Till the glorious day!

But I got no harp,
No, I got no harp
So I'll sing with my voice,
Hallelujah!

If I had a horn
Like Gabriel had a horn
I'd blow on that horn
'Till the judgement day!

But I got no horn
No I got no horn
So I'll sing with my voice,
Hallelujah!

If I had a lyre
Like Jubal had a lyre
I'd strum on that lyre
'Till that beautiful day!

But I got no lyre,
No, I got no lyre
So I'll sing with my voice,
Hallelujah!

If I had a harp
Like David had a harp
I'd play on that harp
'Till the glorious day!

O, hallelujah! O, hallelujah!
Hallelujah! Hallelujah!

NEW AMSTERDAM SINGERS

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

info@NASingers.org
www.nasingers.org
212-614-3907

STAFF

Clara Longstreth, Music Director
David Recca, Assistant Conductor
Pen Ying Fang, Accompanist

Nathaniel Granor, Chamber Chorus
Assistant Conductor
Rakia A. Clark, Manager

BOARD OF DIRECTORS

Robin D. Beckhard, President
Donna W. Zalichin, Vice President
Brian Farrell, Treasurer
Katherine Leahy, Secretary
John Duncan
Dennis Goodenough
Amy Harrison
Philip Holmgren

Andy James
Hannah Kerwin
Harriet Levine
Nate Mickelson
A. Robert Pietrzak
Nina Reiniger
Barbara Zucker-Pinchoff

BOARD OF ADVISORS

Amy Kaiser
Charles Kaufman
Franz Leichter
Paul Alan Levi

Allan Miller
Gregg Smith
Albert K. Webster

NEW AMSTERDAM SINGERS is incorporated as a nonprofit charitable organization under the laws of the State of New York. Contributions are tax-deductible. Dues and ticket sales meet only half of our annual expenses. Donations of any size are gratefully accepted and should be mailed to New Amsterdam Singers, Inc., Box 373, Cathedral Station, New York, NY 10025. A copy of our latest annual report is available upon written request.

NAS Restricted Endowment Fund

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

NAS Online

Visit www.nasingers.org for the latest chorus news. The site includes a list of the many commissions and premieres that New Amsterdam Singers has been proud to present (click on “repertoire”). For updates on our concerts, tours, and benefits, photo galleries of chorus events, alumni news, etc., “like” us on Facebook and follow us on Twitter.

facebook.com/NewAmsterdamSingers

twitter.com/nasingers

NEW AMSTERDAM SINGERS

Sopranos

Kimberly Allan
Orren Alperstein
Jane Barry
Robin D. Beckhard
Dana Boocock Crowell**
Susan Daum
Elisabeth Enenbach**
Holly Fisher*
Rebecca Harris
Laura Klein
Abigail Kniffin
Alyssa LaFosse
Katherine E. Leahy*
Jaime Leifer*
Rachel L'Heureux*
Andrea Olejar*
Judith Pott*
Mary Lou Russell
Bernardica Sculac Stern
Elspeth Strang
Jennifer Trahan
Meghan Wells

Altos

Amanda Ball
Gabi Barton*
Cynthia Brome
Rebecca Dee*
Allison Gish*
Pamela Haft
Elizabeth Hardin
Hannah Kerwin
Lucy Kraus
Betty Kulleseid*
Nayantara Mukherji
Nina Reiniger
Lauren Scott
Leila Sesmero
Ellen Stark*
Berenice Ortiz Thompson
Donna W. Zalichin
Barbara Zucker-Pinchoff

Tenors

Dennis Goodenough III
Nathaniel Granor*
André W. Guthman
Andy James
Alex Kimon**
Nicholas W. Lobenthal
Robert J. Marlowe
Nate Mickelson
David Moroney**
Paul Parsekian
John Pinegar
Frayda Pitkowsky
Timothy H. Sachs**
William Simpson
Henry Stroke
Robert Thorpe*
Hsin Wang
Scott Wilson

Basses

Bendix Anderson**
Richard Bonsall**
Joseph Brooks
James Crowell*
Timothy DeWerff*
Brian Farrell
Scott Gillam
Jason D. Hill
Philip Holmgren**
Steve Holtje*
Michael Landy*
John J. Leuenhagen
David Ortiz
Robert H. Palmer
David Recca

*Chamber Chorus

**Chamber Chorus only

About the Artists

NEW AMSTERDAM SINGERS, now in its forty-seventh 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 Paul Alan Levi, Elizabeth Lim, and Ronald Perera. American and New York City premieres in the current decade have included works by Einojuhani Rautavaara, Matthew Harris, Steven Stucky, Kirke Mechem, Stephen Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin.

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 performed in South Africa. This summer NAS will sing in Greece.

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."

DAVID RECCA joined NAS as assistant conductor in September 2014. Also a pianist, he has a Doctorate of Musical Arts degree in Choral Conducting from the Yale School of Music and Yale Institute of Sacred Music. He has been on faculty at Purchase College, State University of New York, where he directed the Purchase College Chorus, founded the Purchase Chamber Singers, and taught a variety of music theory and ear training courses. He holds a Master's degree in choral conducting from Eastman School of Music, a performer's certificate in vocal coaching, and an undergraduate degree in composition from Purchase College. He was also the director of the early music ensemble *Madrigalia Via*, whose sounds were hailed as "sinfully blissful" by the *Wall Street Journal*. He lives in Danbury, CT with his wife Sarah.

PEN YING FANG studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a BM and MM in Piano at Rutgers University. Ms. Fang has accompanied many prominent artists in master classes, including Keith Underwood, Evelyn Glennie, Brian Macintosh, and Christopher Arneson. In 2007 she played at the Florence Voice Seminar in Florence, Italy. Currently she serves as a staff accompanist at Westminster Choir College in Princeton, New Jersey, and teaches piano students in the central New Jersey area.

NAS CDs

NAS's 40th Anniversary two-CD set compiles 24 concert performances dating from our Merkin Concert Hall debut in May 1983, almost 2-1/2 hours of music for just \$20. Composers represented include Bach, Schein, Schütz, Haydn, Schubert, Dvořák, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, Paul Alan Levi, Matthew Harris, Ronald Perera, and Irving Fine.

NAS also has available our second commercial CD, *Island of Hope*, featuring 20th-century American choral music. It includes works by Leonard Bernstein, Ricky Ian Gordon, Paul Alan Levi, Ronald Perera, and Randall Thompson. Our first CD, *American Journey*, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives, and Halsey Stevens. Both appear on the Albany Records label and are available for \$15 each at our concerts.

NAS CDs can also be obtained by mail from New Amsterdam Singers, P.O. Box 373, New York, NY 10025. Please add \$3 for shipping and handling on mail orders. CDs of selected NAS performances are also available.

CONTRIBUTORS

We are grateful for the generous support from our contributors from September 2013 through January 26, 2015.

Archangel	\$2,500 & up	Patron	\$250 - \$499
Angel	\$1,000 - \$2,499	Sponsor	\$150 - \$249
Benefactor	\$500 - \$999	Friend	\$75 - \$149

ARCHANGELS

Margarita Brose
Cathy & Peter Halstead
Robert H. & Jessie Palmer
A. Robert Pietrzak
Mary Lea Johnson Richards
Charitable Foundation
Turner Construction Company

ANGELS

Robin & Ralph Arditi
Henry H. Arnhold
Michael & Dudley Del Balso
Stephen Blum
John & Gail Duncan
Dan A. Emmett
Brian Farrell
Hanne & R. Jeremy Grantham
Robert & Sheila A. Hoerle
BNGF J. Horowitz & E. Hardin
Fund
Dr. Attallah Kappas
Hannah Kerwin
Katherine E. Leahy
Ann M. McKinney
Vickie Miller
Judith Pott
Paul Volcker & Anke Dening

BENEFACTORS

Kimberly McFarlane Allan
The Bank of America Charitable
Foundation
Dori & John Beckhard
Robin D. Beckhard
Tom & Nancy Berner
Joseph Brooks
John & Mary D. Brust

Barry & Margaret Bryan
Gilman Burke
Lee & Jody Davies
Jethro Eisenstein & Stefany Gordon
Stacey Farley & Peter Davoren
Dennis Goodenough III
Tamar Granor
Gordon & Maggie Gray
André & Rose Guthman
Amy Harrison
John Hargraves & Nancy Newcomb
Bettina P. Murray
Barbara Paul & Charles Robinson
Ed Schultz & Lauren Scott
John Scullin
Elspeth E. Strang
Jennifer Trahan
Donna W. Zalichin & Barry Kramer
Michael Zimmerman
Barbara Zucker-Pinchoff & Barry S.
Pinchoff
Matthew A. & Myra Zuckerbraun

PATRONS

M. Bernard & Elsie Aidinoff
Elizabeth Basile
Lorraine Bell
Joanne Hubbard Cossa
James & Dana Crowell
Laurie Foster & William Brady
Maureen Friar
Beatrice Fuchs
Wendy Fuchs
Bill Goldman & Jill Lesser
Catherine Gray
Alice Greenwald & George
Schwartz
James Gregory

William Hunter & J. Christian
Annalora
Roberta & Henry Jadick
Samuel & Francine Klagsbrun
Eleanor R. Kulleseid
Harriet & Leonard Levine
Miriam Levy
Paul Meyers
Allan Miller & Marie Winn
Slade & Phyllis Mills
Michael Milton
Annette & Arthur Minerva
Michael & Elena Patterson
Richard Pendleton
Diane Peyser
Mondy Raibon & Scott Wilson
Ray & Janice Scheindlin
Frederick A. O. Schwartz
Eileen Shepard & Harold
Zuckerman
Abigail Sloane & Michael Flack
Julie Staudenmier
Margo & Anthony Viscusi
Linda Wohl

SPONSORS

Douglas H. Banker
David Beek & Gayle Christian
Gordon L. Berlin & Kathryn D.
Haslander
Spencer Carr & Karla Allen
Susan & Walter Daum
William & Helen Evarts
Paula & Julian Franklin
Nancy Fuchs
Rory Greiss
Pamela Haft
Andy James
A.S. Mills, Jr.
Ronald Perera
Roswell & Susan Perkins

D. Hugh Rosenbaum
Susan Raanan
Mary Lou & Bob Russell
Sandra Wilson
Jacqueline Winterkorn, M.D.

FRIENDS

Richard Bonsall
Sam K. Bryan & Amy F. Scott
Darlene Challberg
Caroline C. Chinlund
Timothy DeWerff
Jacqueline Draper
Thomas Emmons
Richard Fuchs
Denise Leahy Gilroy
Jane V. Greenlaw
Peter F. Guild
Philip Holmgren
Joanne Koch
John G. Koeltl
Mary K. Libby
Joan Lynton
John P. Mackenzie
Guna S. Mundheim
Paul Parsekian & Kathy Phillip
Sarah Plimpton & Robert Paxton
Annabelle F. Prager
Ann Ravenstine
Helen Rountree
Sarah Safford
Susan St. John
David Smalley
Ellen Stark
Jane Stark
Vera Sziklai
Isidore Tepler
Joseph & Alice Vining
Amy K. White

Upcoming NAS Events

NAS Benefit!

Saturday March 28, 2015 at 7 PM

Come swing with us to the tunes of Timatha Kasten and her Total Knock Out Orchestra featuring some of our very own singers!

Swing 46 Jazz & Supper Club

349 West 46th St., NY NY

Please go to www.nasingers.org/swing46benefit to see the details of this special event, which includes an auction at which you could win a chance to sing with the band!

May concert:

Thursday, May 28, 2015 at 8 PM

Poems, Letters, and Premieres

Major Works by Dellaira, Effinger, and Whitacre for chorus and winds on poetry of Joyce, Dickinson, Rilke, and stirring letters of van Gogh

Plus music by Leonard Bernstein, Paul Hindemith,
and Francis Poulenc

Saint Ignatius of Antioch Episcopal Church
554 West End Avenue (at 87th Street)