



The Good Earth
New music for the land and its fragile glory

Sunday, May 22, 2016 at 4 PM
The Church of the Holy Trinity
316 East 88th Street, NYC

&

Wednesday, May 25, 2016 at 8 PM
Saint Ignatius of Antioch Episcopal Church
554 West End Avenue, NYC

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

Three Choral Works on Poems of Anne Campbell Thomas Schudel (b. 1937)
 Pick up the Earth
 Gold and Rose
 Another Love Poem

Three by Langston Ricky Ian Gordon (b. 1956)
 New Moon
 Luck
 Joy

The Chamber Chorus

Choral Suite from *A New Earth* Robert Paterson (b. 1970)
 Rough Wind
 The Noise of Waters
 A Timbered Choir
 There was a Time
 World Premiere of choral-piano version

Intermission

Green Music Kirke Mechem (b. 1925)
 Women's voices
 New York Premiere

Abraham Lincoln Walks at Midnight Abbie Betinis (b. 1980)
 Tim Hickson, snare drum; David Recca, Conductor
 New York Premiere

Jabberwocky Judith Shatin (b. 1949)
 Men's voices

Bring Me the Sunset in a Cup Ronald Perera (b. 1941)
 New York Premiere

Daybreak in Alabama Kirke Mechem
 Robin Beckhard, soprano (Sunday); Kate Leahy, soprano (Wednesday)
 New York Premiere

Hallelujah Shawn Kirchner (b. 1970)

This Amazing Day Mark Kilstofte (b. 1958)
 New York Premiere

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

PROGRAM NOTES, TEXTS AND TRANSLATIONS

Images of the natural world have always inspired poets, and, by extension, composers. In the twelfth century, Hildegard of Bingen wrote, "Green is the living spirit that makes the grasses laugh with the joy of living." Langston Hughes wrote of the "scent of pine needles," and e e cummings of the "leaping greenly spirits of trees." Emily Dickinson praised "the new Robin's ecstasy among astonished boughs."

Poems with these beautiful images are one aspect of our broad theme, "The Good Earth." The other aspect is the sterner environmental message in the *Choral Suite from A New Earth* by Robert Paterson. Here Shelley, writing "Wail, for the world's wrong!" in the mid-nineteenth century, may not have had environmental depredation in mind, but his words resonate in our time, nonetheless.

Today's program includes works of nine living American composers, writing from 1994 to 2014. Six pieces are New York premieres. Although many of the composers are old friends, almost every piece heard today is new to the New Amsterdam Singers.

We begin with a composer born in Defiance, Ohio and educated at the University of Michigan (Doctor of Musical Arts, 1971). He moved to Canada early in his career, which is why his name is not familiar. **Thomas Schudel** is a professional bassoonist, college teacher, and a composer in many media, most often chamber music. His *Symphony No. 1* won first prize in the City of Trieste International Competition for Symphonic Composition in 1972. He has received many commissions from Canadian organizations. His *Choral Works on Poems of Anne Campbell* was commissioned with a Saskatchewan Arts Board Grant in 1994.

"Pick up the Earth" matches the high-spirited images in the poem with lilting 6/8 rhythms. "Gold and Rose" is a gentle love song. The set ends with "Another Love Song" in which Schudel captures the idea of falling and rolling with a continuous, inherently off-balance 7/8 meter. Childlike joy in rolling is transformed into a state of rollicking, out-of-control love.

Pick Up the Earth ("Playing," Anne Campbell)

*I want to
pick up the earth
throw it high
in the air
let it land
where it may
let it fall
before your eyes*

*reach out
touch the leaves
pray
the sky*

Gold and Rose (“The Colour of Love,” Campbell)

*Gold and rose
colour cradled in your hands
mixed in the still night air*

*gold and rose
cradled and carried
from your hands
to my heart
waiting
for love
is gold
resting in my soul*

turned rose

Another Love Poem (Campbell)

*Again
and again
the same
rising
joy*

*falling
forward*

*oh not “head Over heels”
but that’s the image
the real
image: going out to one another
falling
forward*

*on a gold fall day
falling
and rolling*

wrapped together in leaves
through valleys
and hills
rolling and holding each other no
not each other
but the wind
it is the wind
we are being held together
in love
by the wind

When **Ricky Ian Gordon's** music was performed in a concert devoted to his work at Alice Tully Hall, as part of Lincoln Center's American Songbook series, *The New York Times* wrote, "If the music of Ricky Ian Gordon had to be defined by a single quality, it would be the bursting effervescence infusing songs that blithely blur the lines between art song and the high-end brooding music of Leonard Bernstein and Stephen Sondheim." The prolific Gordon has produced operas, ballet and theater music, many songs, choral works, and musical comedies over the past decade. He has won awards from ASCAP, Meet the Composer, the American Music Center, the National Endowment for the Arts, and the American Academy of Arts and Letters, as well as many musical theater awards. Among the artists who have recorded and performed Gordon's works are Dawn Upshaw, Audra McDonald, and Renée Fleming.

Born in 1956 into a show-business family (his mother was a singer), Gordon studied piano and composition at Carnegie Mellon University, where he discovered theater, acting and writing songs for drama department productions. His passion for twentieth-century American poetry and drama is evident in his choice of lyrics.

Three by Langston, commissioned by Keynote Arts Association for the 1998 Manhattan Choral Festival, is set to poems by Langston Hughes (1902-1967) and is a blend of the best in popular and classical American music. A steady offbeat swing rhythm is maintained by the piano in *New Moon*, while the chorus elaborates words and melody in an elegant contrapuntal texture. *Luck* offers a restrained contrast, with the unfolding of the brief text in a slow, often unison setting characterized by harmonic richness and homophonic texture. *Joy* returns to the sun again, with rapid tempo, Latin rhythms, and a twice-repeated text that is humorous and exuberant. NAS recorded *Three by Langston* in 2002 on its Albany label CD *Island of Hope*.

New Moon (Langston Hughes)

There's a new young moon
Riding the hills tonight.

There's a sprightly young moon
Exploring the clouds.

There's a half-shy young moon
Veiling her face like a virgin
Waiting for a lover.

Luck (Hughes)

Sometimes, a crumb falls
From the tables of joy,
Sometimes a bone
Is flung.

To some people
Love is given.
To others
Only heaven.

Joy (Hughes)

I went looking for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher's cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

Robert Paterson continues to gain attention in the U.S. and abroad for writing "vibrantly scored and well-crafted music that 'often seems to shimmer'" (NewMusic Box). In 2012, Paterson was awarded *The Composer of the Year* at Carnegie Hall by the Classical Recording Foundation. Paterson's works have been performed by numerous ensembles, including the Chamber Choir of Europe, Cincinnati Camerata, Volti, and Musica Sacra, as well as the Louisville Orchestra, Minnesota Orchestra, Austin Symphony, and American Composers Orchestra. He has won many awards for his compositions.

Here is Mr. Paterson's own program note on *A New Eearth*:

Although I have lived in cities most of my life, I do not think of myself as a city person, and have always felt more connected to the outdoors rather than to asphalt and tall buildings. Many of my works are inspired by nature, and I am deeply concerned about environmental issues, particularly global warming.

Of the many excellent books on the environment, one of the best and the one that moves me most is Eearth by Bill McKibben, a famed author, educator, and environmentalist. McKibben's assertion is that we have waited too long, and that massive climate change is not only unavoidable, but already underway. He states that we may as well call this new planet Eearth, because it is still recognizable, but fundamentally different. I feel strongly that he is correct, and wanted to express this in a musical way. A work for orchestra, chorus, and narrator seemed like the ideal vehicle for reflecting on this critical issue.

Choral Suite from A New Eearth consists of the four choral movements from the orchestral version, but with piano rather than orchestra. I designed these movements so they could be performed as a stand-alone suite, and in fact, for the purpose of rehearsals, I composed the choir and piano versions first, and then orchestrated them so they could be integrated into the whole orchestral work.

The suite includes texts by Wendell Berry, James Joyce, Percy Bysshe Shelley, and William Wordsworth. The poems, at least as part of the entire orchestral version, allude to the four ancient, classical elements — earth, air, fire, and water — a theme that permeates many of my other works.

A New Eearth was commissioned by the Vermont Youth Orchestra Association through a Music Alive! residency grant from New Music USA and the League of American Orchestras.

Rough Wind (from *A Dirge*, Percy Bysshe Shelley)

Rough wind, that moanest loud
Grief too sad for song;
Wild wind, when sullen cloud
Knells all the night long;
Sad storm whose tears are vain,
Bare woods, whose branches strain,
Deep caves and dreary main, —
Wail, for the world's wrong!

The Noise of Waters (from *All Day I Hear the Noise of Waters*, James Joyce)

All day I hear the noise of waters
Making moan,
Sad as the sea-bird is when, going
Forth alone,
He hears the winds cry to the water's
Monotone.

The grey winds, the cold winds are blowing
Where I go.
I hear the noise of many waters
Far below.
All day, all night, I hear them flowing
To and fro.

A Timbered Choir (from *A Timbered Choir*, Wendell Berry)

Every place had been displaced, every love
unloved, every vow unsworn, every word unmeant
to make way for the passage of the crowd
of the individuated, the autonomous, the self-actuated, the homeless
with their many eyes opened toward the objective
which they did not yet perceive in the far distance,
having never known where they were going,
having never known where they came from.

There Was a Time (from *Ode on Intimations of Immortality*, William Wordsworth)

There was a time when meadow, grove, and stream,
The earth and every common sight
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.

The rainbow comes and goes,
And lovely is the rose;
The moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath pass'd away a glory from the earth.

Kirke Mechem has a catalogue of more than 250 compositions. He enjoys an international presence; ASCAP recently registered performances of his music in forty-two countries. Born and raised in Kansas and educated at Stanford and Harvard, Mechem conducted and taught at Stanford, and served as composer-in-residence at the University of San Francisco. Mechem's compositions cover almost every genre, but his extensive choral works have garnered him the title of "Dean of American choral composers."

NAS has been singing the music of Kirke Mechem for many years. His cycle *Winging Wildly* and *Professor Nontropo's Music Dictionary* are especially memorable. Today we include two recent works: *Green Music*, for women's voices, and *Daybreak in Alabama*.

Mechem writes, *The "green movement" seems so contemporary, it comes as a shock to find that these words were written by Hildegard von Bingen as long ago as the twelfth century. When I was asked to write a piece on the theme of eternity, I found Hildegard's "Die Ewigkeit gleicht einem Rad, das weder Anfang noch Ende hat." My translation is not so elegant as the original, nor does it rhyme, but it fit the round I wanted to compose. After all, a round (like "Three Blind Mice") goes round and round without any definite stopping point, as does the circle-of-fifths progression I used for the harmony. While looking through quotations by Hildegard I came across another that linked the eternity theme to her conviction that "green is the living spirit of the earth.*

Green Music (from "Die Ewigkeit gleicht einem Rad..." correspondence of Hildegard von Bingen [1098-1179]; trans. Mechem)

Through all eternity,
green is the living spirit
That makes the earth flourish,
The winds blow,
The rivers run,
And the rain fall.

It makes the grasses laugh with
the joy of living.

Eternity is like a wheel;
there is no beginning
and there isn't any end.

Through all eternity,
green is the living spirit.

We turn to two works for men's voices, both, coincidentally, written by women. Both, also coincidentally, stand outside the "Earth" theme.

NAS has sung seven or eight works by **Abbie Betinis**, including one last season for chorus and brass, *And the Song am I*. Reviewed as "audacious...edgy and thrilling," the music of Abbie Betinis (b. 1980) is being performed increasingly in the United States and abroad. Ms. Betinis has been commissioned by more than 40 music organizations, including Cantus, the Dale Warland Singers, The Rose Ensemble, and The Schubert Club. A 2009 McKnight Artist Fellow, she has also won grants and awards from the American Composers Forum, ASCAP, Jerome Foundation, Minnesota Music Educators Association, and the Sorel Organization. Abbie studied composition at St. Olaf College, the University of Minnesota, and the European American Musical Alliance, where she spent two summers in Paris (France), studying harmony and counterpoint in the esteemed tradition of Nadia Boulanger.

Combining two poems by Vachel Lindsay (1879-1931), *Abraham Lincoln Walks at Midnight* is accompanied by snare drum and piano.

Abraham Lincoln Walks at Midnight (from "Lincoln" and "Abraham

Lincoln Walks at Midnight (In Springfield, Illinois)," Vachel Lindsay)
Would I might rouse the Lincoln in you all...
It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down.
Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.
A bronzed, lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl.
He cannot sleep upon his hillside now.
He is among us as in times before!
And we who toss and lie awake for long,
Breathe deep, and start, to see him pass the door.
His head is bowed. He thinks on men and kings.
Yea, when the sick world cries, how can he sleep?
Too many fight, too many weep.
The sins of war-lords all but burn his heart.
He sees the dreadnaughts scouring ev'ry main.
He carries on his shawl-wrapped shoulders now

The bitterness, folly and the pain.
He cannot rest until a spirit-dawn shall come;
The shining hope of people free:
The league of sober folk, the Workers' Earth,
Bringing long peace to Cornland, Alp and Sea.
It breaks his heart that kings must murder still,
That all his hours of travail seem yet in vain.
And who will bring sweet peace
That he may sleep upon his hill again?

From the inspiring depiction of Lincoln, we turn to the equally inspired nonsense of Lewis Carroll in his famous *Jabberwocky*. **Judith Shatin** describes her choice of text for a 2006 commission:

When the Virginia Glee Club at the University of Virginia approached me about commissioning a piece, I chose Lewis Carroll's delightful poem "The Jabberwocky." In this time of trauma, I was drawn to the metaphorical slaying of the dragon. The Jabberwocky is an optimistic poem, with a perfect marriage of form and sound. While many of us love this poem and know it by heart, fewer are aware that Carroll's poem is the source of words such as "chortle" that have become part of our language. In the setting of the text, I have tried to capture the whimsy of the original, adding interludes of percussive nonsense syllables, rolled tongue roars, bellows, and whistles. The use of the latter two play on the meaning of "outgrabe," defined in Through the Looking Glass as a cross between "bellowing and whistling, with a kind of sneeze in the middle."

Called "marvelously inventive" by the *Washington Post*, and "exuberant and captivating" by the *San Francisco Chronicle*, Shatin's music reflects her adventures as a timbral explorer. Her inspirations range from myth and poetry to the calls of the animals around us, and the sounding universe beyond. Her music is internationally performed, and has been featured at festivals including Aspen, BAM Next Wave, Grand Teton, Havana in Spring, Moscow Autumn, Seal Bay, Ukraine, and West Cork. Orchestras that have performed her music include the Denver, Houston, Illinois, Knoxville, Minnesota, National, and Richmond Symphonies.

Judith Shatin is currently William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia. An advocate for her fellow composers, she has served on the boards of the American Composers' Alliance, the League/ISCM, and the International Alliance for Women in Music. She also served as the President of American Women Composers (1989-93). Shatin has been honored with four National Endowment for the Arts

fellowships, as well as awards from the American Music Center, Meet the Composer, the New Jersey State Arts Council, and the Virginia Commission for the Arts.

Jabberwocky (from *Through the Looking Glass*, Lewis Carroll)

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

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. Beyond choral music, his compositions include opera, song cycles, chamber music, and orchestral works. 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 many locations.

Emily Dickinson (1830-1886) was better known in her lifetime as a gardener and essayist than as a poet. Of the 1700 poems she wrote and saved in secret, handmade books, only a tiny fraction were published until after her death. *Bring Me the Sunset in a Cup*, written when she was twenty-nine years old, includes lovely evocations of the natural world, observed from her garden in Amherst, as well as a stirring, poignant reference to her self-imposed isolation.

Bring Me the Sunset in a Cup (Emily Dickinson)

Bring me the sunset in a cup,
Reckon the morning's flagons up,
And say how many dew;
Tell me how far the morning leaps,
Tell me what time the weaver sleeps
Who spun the breadths of blue!

Write me how many notes there be
In the new Robin's ecstasy
Among astonished boughs;
How many trips the Tortoise makes,
How many cups the Bee partakes, —
The debauchee of dews!

Also, who laid the rainbow's piers,
Also, who leads the docile spheres
By withes of supple blue?
Whose fingers string the stalactite,
Who counts the wampum of the night,
To see that none is due?

Who built this little Alban House?
And shut the windows down so close
My spirit cannot see?
Who'll let me out some gala day,
With implements to fly away,
Passing pomposity?

Daybreak in Alabama is the second Langston Hughes setting of the program, and the second work by **Kirke Mechem**. Here is Mechem's note on this piece, from 2012:

I have a special feeling for the works of Langston Hughes because of two historical circumstances. The first is that we share Topeka, Kansas as a place important in our upbringing, particularly the old public library that stood on the grounds of the state capitol. Hughes wrote that that was where he first developed a lifelong love for libraries and librarians. The same can be said of my father, of me, and of my siblings.

The second is our connection to the abolitionist John Brown. Hughes' maternal grandmother was first married to Lewis Sheridan Leary, who joined Brown's raid on Harpers Ferry and was killed there. Hughes often stated his pride in having a bond with Leary and John Brown. The years of research for my opera John Brown gave me a great respect for Brown and his raiders, who sought to free slaves.

I am happy to be able to add my music to this beautiful poem. Disguised as the simple dream of a child, it is a moving metaphor for Hughes's lifelong vision of justice and equality.

Daybreak in Alabama (Hughes)

When I get to be a composer
I'm gonna write me some music about
Daybreak in Alabama
And I'm gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
And falling out of heaven like soft dew.
I'm gonna put some tall tall trees in it
And the scent of pine needles
And the smell of red clay after rain
And long red necks
And poppy colored faces
And big brown arms
And the field daisy eyes
Of black and white black white black people
And I'm gonna put white hands
And black hands and brown and yellow hands
And red clay earth hands in it
Touching everybody with kind fingers
And touching each other natural as dew
In that dawn of music when I
Get to be a composer
And write about daybreak
In Alabama

Shawn Kirchner is a composer/arranger, singer, and pianist active in the music circles of Los Angeles. In 2012 he was appointed to a three-year term as Composer-in-Residence for the Los Angeles Master Chorale. A member of the Chorale since 2001, Kirchner has enjoyed an ongoing creative relationship with music director Grant Gershon, resulting in a number of commissions and premieres at Walt Disney Concert Hall. Kirchner's choral writing is informed by his interest in songwriting and folk traditions. Best known for his setting of the Kenyan song *Wana Baraka*, he has also set many traditional American songs, including the three that comprise *Heavenly Home*, praised by the Los Angeles *Times* as "arranged with mastery." He writes:

"Hallelujah," the final movement of Heavenly Home: Three American Songs, is a six-part a cappella setting of the popular Sacred Harp tune. Extensive composed material is used as interlude and accompaniment throughout, with "hallelujahs" leaping, plunging, and circling to the lilting 6/8 rhythms. The austere Sacred Harp harmonization is used with only slight modifications on each refrain, providing homophonic contrast to the mostly polyphonic verses.

Hallelujah (Charles Wesley)

And let this feeble body fail,
And let it faint or die;
My soul shall quit this mournful vale,
And soar to worlds on high;

And I'll sing hallelujah,
And you'll sing hallelujah,
And we'll all sing hallelujah
When we arrive at home.

O what are all my sufferings here,
If, Lord, Thou count me meet
With that enraptured host to appear,
And worship at Thy feet!

Give joy or grief, give ease or pain,
Take life or friends away,
But let me find them all again
In that eternal day.

Mark Kilstofte is admired as a composer of lyrical line, expert text setting, and keen sensitivity to sound, shape, and event — qualities stemming in part from his many years of vocal study. Winner of the *Prix de Rome*, Kilstofte's honors also include ASCAP's Rudolf Nissim Award, the Aaron Copland Award, and fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters. His choral works have been featured by the Dale Warland Singers, the San Francisco Choral Artists, and the New York Virtuoso Singers.

This Amazing Day, on a well-known e e cummings (1894-1962) poem, was commissioned in 2010 for the inauguration of Rodney Smolla as President of Furman University, where Mr. Kilstofte is on the faculty. Kilstofte has written of Furman's commitment to sustainability. The text therefore honors the university's stewardship, including "images of the divine experienced in and through nature." The composer asks for the last lines to be sung with a "resounding affirmation," an appropriate conclusion to our program.

This Amazing Day (from "i thank You God for most this amazing," e e cummings)

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

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ABOUT THE ARTISTS

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

NAS performed with the New York Philharmonic under Leonard Bernstein, at Alice Tully Hall as a guest of Clarion Concerts, and with the American-Russian Youth Orchestra under Leon Botstein at Tanglewood and Carnegie Hall. In 1999, NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop. In 2006 NAS performed *Voices of Light* at the Winter Garden of the World Financial Center, with Anonymous Four and Ensemble Sospeso under David Hattner, for broadcast on WNYC's "New Sounds."

NAS appears internationally under Ms. Longstreth's direction. The chorus has sung at the Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at Miedzyzdroje, Poland; the Festival of the Algarve in Portugal; Les Chorégies d'Orange in France; and the Llangollen International Musical Eisteddfod in Wales. Recent tours have found the chorus appearing in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, Argentina and Uruguay, South Africa, and last year in Greece. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

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

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 program funded by the New York State Music Fund. In 2009 she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers.

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

David Recca is currently an Adjunct Professor of Music at the Conservatory of Music of Purchase College, SUNY. There he directs the Purchase College Chorus and Purchase Chamber Singers, and he teaches a variety of undergraduate courses including music history, music theory and ear training. He is also the newly appointed director of the Southern Connecticut Camerata, a Norwalk-based early music ensemble approaching its sixtieth season, and he is in his second season as assistant director of New Amsterdam Singers. In May 2014, David completed the coursework and performing requirements for the Doctorate of Musical Arts Degree in Choral Conducting at the Yale School of Music and the Yale Institute of Sacred Music. He holds a Master's degree in Choral Conducting from the Eastman School of Music and a Performer's Certificate in Vocal Coaching and a Bachelor of Music Degree in Composition from Purchase College. He currently lives with his wife, Sarah, in Danbury, Connecticut.

Pen Ying Fang studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a Bachelor's of Music and Master's of Music 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.

THE NEW AMSTERDAM SINGERS

Sopranos

Orren Alperstein
Jane Barry
Robin D. Beckhard
Jayanthi Bunyan*
Darlene Challberg
Laura Cohen*
Dana Crowell**
Susan Daum
Holly Fisher*
Borbala Gorog
Lindsey Graham*
Rebecca Harris
Laura Klein
Abigail Kniffin
Kate Leahy*
Andrea Olejar*
Judith Pott*
Clara Inez Schumacher
Bernardica Sculac-Stern
Elspeth Strang
Jennifer Trahan
Laure Wassen
Meghan Wells

Altos

Amanda Ball
Gabi Barton*
Cynthia Brome
Stephanie Golob
Rebecca Dee*
Pamela Haft
Elizabeth Hardin
Hannah Kerwin
Eleanor Kulleseid*
Lauren Scott
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At the conclusion of our thirtieth-anniversary capital campaign, NAS established a restricted endowment fund to help provide a steady source of income and stability. Thanks to the generosity of more than a hundred donors, we achieved a sizable beginning principal balance. Additional gifts by check, stock transfer, or bequest are most welcome.

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Erlinda Brent, church administrator

From St. Ignatius of Antioch Episcopal Church:
James Kennerley, music director

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NAS Online

Visit www.nasingers.org for the latest chorus news. The site includes a list of the many commissions and premieres that NAS 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.

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Upcoming NAS concerts

NAS will join the Park Avenue Chamber Symphony under director David Bernard for a performance on Saturday, November 19, 2016 at Carnegie Hall of Beethoven's Ninth Symphony and Jake Runestad's *Dreams of the Fallen*.