



Tango Mass

Thursday, May 16, 2019 at 8 p.m.

Sunday, May 19, 2019 at 3 p.m.

**The Church of the Holy Trinity
316 East 88th Street
between First and Second Avenues**

New Amsterdam Singers
Clara Longstreth, Music Director
David Recca, Assistant Conductor
Nathaniel Granor, Assistant Chamber Chorus Conductor
Kara Dugan, mezzo-soprano
Pierre Ferreyra-Mansilla, Guitar
Rodolfo Zanetti, Bandoneon
Pen Ying Fang, Piano

Romancero Gitano Mario Castelnuovo-Tedesco (1895-1968)
Baladillo de los tres ríos (Ballad of the Three Rivers)
La Guitarra (The Guitar)
Puñal (Dagger)
Procesión: Procesión (Procession); Paso (Passage); Saeta (Hymn)
Memento
Baile (Dance)
Crótalo (Castanet)

Please do not applaud between movements.

The Chamber Chorus
Pierre Ferreyra-Mansilla, Guitar
Kate Leahy (5/16), Michelle Neary (5/19), soprano
Rebecca Dee (5/16), Isabella Creatura (5/19), alto
David Moroney, tenor
Jason Hill, bass

Verano Porteño (Summer of Buenos Aires)
Astor Piazzolla (1921-1992), arr. Oscar Escalada (b. 1945)
David Recca, conductor

Invierno Porteño (Winter of Buenos Aires)
Astor Piazzolla, arr. Oscar Escalada

Intermission

Misa a Buenos Aires (Misatango)

Martín Palmeri (b. 1965)

Kyrie

Gloria

Credo

Benedictus

Agnus Dei

Please do not applaud between movements.

Kara Dugan, mezzo-soprano

Rodolfo Zanetti, bandoneon

Pen Ying Fang, piano

First Violins: Jorge Avila (concertmaster), Susan Dominguez,

Hiroko Taguchi, Sebu Sirinian, Lisa Tipton

Second Violins: Rachel Handman (principal), Alex Sharpe,

Paula Flatow, Valerie Levy

Violas: Arthur Dibble (principal), Edward Malave, Nikki Federman

Cellos: Arthur Fiacco Jr. (principal), Garo Yellin, Laura Bontrager

Double Bass: Roger Wagner

*Please turn off all phones and other devices during the performance.
The use of cameras (including smart phones) and recording devices
during the performance is prohibited.*

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Today's program includes a cycle on Spanish poetry accompanied by guitar, two Piazzolla pieces in wordless arrangements for chorus, and a rare combination of a liturgical text (the Mass) with tango-flavored music. Beyond the Spanish/Argentine relationship, they have in common the expression of deep feelings.

The composer John Adams has written eloquently of Piazzolla, and his analysis could apply to Castelnuovo-Tedesco, a generation earlier, as well.

Astor Piazzolla's art came into our Northern Hemisphere consciousness at roughly the same time as that of Neruda, Márgrec, Vargas Llosa, Borges.... Their work shocked us with its mixture of brutality, magic, sensuality, and humane honesty. The vitality of their expressive world, its emotional range, its unblinking vision of the human condition, its humor in the face of crushing economic and

political weights, gave us a shock, like a brilliant life-giving jab of pain. In the musical world alone, the discovery of Piazzolla was like the finding of some exotic and dangerous potency drug, a drug that could bring with it the double-edged sword of ecstasy and the bitterest of remorse.

While there are only a handful of choral works with guitar accompaniment, the Spanish songs of Federico García Lorca seem made for the instrument. The composer, Mario Castelnuovo-Tedesco, was born in Florence, where his career flourished early. An Italian of Spanish and Jewish heritage, he emigrated to America in 1939, settling first in New York and ultimately in southern California. He became a U.S. citizen in 1946. A prolific artist, he was an active film composer and composition teacher. His works for voice are considered among the best of his creations.

The *Romancero Gitano* (Gypsy Romance), a seven-movement cycle, was written for four- and five-voice chorus in 1951. The title and poetry are by Federico García Lorca, the Spanish playwright and poet who lived from 1898 to 1936, when he was shot by Falangist soldiers on the opening day of the Spanish Civil War. García Lorca's work, written in the 1920s, breathed new life into the old tradition of the Spanish ballad. Benet's *Reader's Encyclopedia* describes the collection as "evocative of the Andalusian countryside and its Gypsy people, a compelling fusion of naïve and primitive folk motifs and a deeply personal, thoroughly modern voice." The seven songs chosen by the composer come from Lorca's *Poema del Cante Jondo*, which can be translated as Poem of the Deep Song. The term "cante jondo" also means a type of flamenco singing. Lorca wrote that these songs represent "the scream of a dead generation, the sharp elegy of the disappeared centuries."

In the extended first movement, characteristically Spanish and Latin-American rhythms are used, alternating 6/8 and 3/4 time. The introduction and postlude for guitar flow like the water of the three rivers in the title. The poetry vividly describes orange blossoms, olive trees, and lost love. The movement called "Procesión" is in three parts, all describing folk festivals and processions. (Fishing villages in Italy and Spain have festivals in which a statue of the Virgin is carried to the sea, where she blesses the boats.) "Memento" is marked "tempo de tango," while "Baile" is marked "tempo de seguidilla." As a bass soloist sings of an aging Carmen, the sopranos and altos imitate the sound of her castanets. In "Crótalo" we again have 6/8 and 3/4 meter in a description of a castanet (black beetle) marked "furioso."

Baladilla de los tres ríos

El río Guadalquivir
va entre naranjos y olivos.
Los dos ríos de Granada
bajan de la nieve al trigo.
¡Ay, amor que se fue y no vino!

El río Guadalquivir
tiene las barbas granates.
Los dos ríos de Granada
uno llanto y otro sangre.
¡Ay, amor que se fue por el aire!

Para los barcos de vela
Sevilla tiene un camino;
por el agua de Granada
sólo reman los suspiros.
¡Ay, amor que se fue y no vino!

Guadalquivir, alta torre
y viento en los naranjales.
Dauro y Genil, torrecillas
muertas sobre los estanques.
¡Ay, amor que se fue por el aire!

¡Quién dirá que el agua lleva
un fuego fatuo de gritos!
¡Ay, amor que se fue y no vino!

Lleva azahar, lleva olivas,
Andalucía, a tus mares.
¡Ay, amor que se fue por el aire!

Song of the Three Rivers

The Guadalquivir River flows
between orange and olive trees.
The two rivers of Granada descend
from the snows to the wheat fields.
Ah, love that has gone and never
returned.

The Guadalquivir River
has a beard of garnet.
The two rivers of Granada,
one is of tears and one of blood.
Ah, love that has vanished into thin
air.

For sailboats,
Seville has a passage.
Through the waters of Granada,
only the sighs go up.
Ah, love that has gone and never
returned.

Guadalquivir, high tower
and wind in the orange groves.
Darro and Genil, little towers.
lifeless above pools of water.
Ah, love that has vanished into thin
air.

Who can say that the water
bears a will-o'-the-wisp of cries?
Ah, love that has gone and never
returned.

It carries orange blossoms, it
carries olives, Andalusia, to your
seas.
Ah, love that has vanished into thin
air.

La guitarra

Empieza el llanto de la guitarra.
Se rompen las copas de la
madrugada.

Es inútil callarla.
Es imposible callarla.

Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.

Es inútil callarla.
Es imposible callarla.
Llora por cosas lejanas.

Arena del Sur caliente
que pide camelias blancas.
Llora flecha sin blanco,

la tarde sin mañana,

y el primer pájaro muerto
sobre la rama.

¡Oh guitarra!
Corazón malherido
por cinco espadas.

Puñal

El puñal
entra en el corazón
como la reja del arado
en el yermo.

No. No me lo claves. No.
El puñal, como un rayo de sol,
incendia las terribles
hondonadas.
No. No me lo claves. No.

The Guitar

The weeping of the guitar begins.
The cups of dawn are broken.

It's useless to silence it.
It's impossible to silence it.

It weeps, monotonously,
as the waters weep,
as the wind weeps
over the snowfall.

It's useless to silence it.
It's impossible to silence it.
It weeps for things far away.

The hot southern sand
that longs for white camellias.
It weeps for the arrow without a
target,

for the afternoon without a
morning,
and for the first bird dead on the
branch.

Oh guitar!
Heart wounded
by five swords.

Dagger

The dagger
pierces the heart
like the blade of the plow
in the desert.

No. Don't stick it in me, no.
The dagger, like a ray of sun,
burns the terrible
ravines.

No. Don't stick it in me, no.

Procesión

I. Procesión

Por la calle vienen
extraños unicornios.
¿De qué campo,
de qué bosque mitológico?
Más cerca,
ya parecen astrónomos.
Fantásticos Merlines
y el Ecce Homo,
Durandarte encantando,
Orlando furioso.

II. Paso

Virgen con miriñaque,
virgen de la Soledad,
abierta como un inmenso tulipán.
En tu barco de luces
Vas por la alta marea de la ciudad,
entre saetas turbias
y estrellas de cristal.
Virgen con miriñaque,
tú vas por el río de la calle,
¡hasta el mar!

III. Saeta

Cristo moreno pasa
de lirio de Judea
a clavel de España.
¡Miradlo por dónde viene!
¡Miradlo por dónde va!

De España.
Cielo limpio y oscuro,
tierra tostada,
y cauces donde corre
muy lenta el agua.

Cristo Moreno pasa,
con las guedejas quemadas,
los pómulos salientes
y las pupilas blancas.

Procession

I. Procession

Down the road come
strange unicorns.
From what fields?
From what mythical woods?
Closer,
astronomers now appear.
Fantastic Merlins
and the Ecce Homo,
Enchanted Durandarte,
Orlando furioso.

II. Passage

Virgin in crinoline,
Virgin of solitude,
open like an immense tulip.
In your boat of lights
you float on the tide of the city,
amid turbulent songs
and crystal stars.
Virgin in crinoline,
You float on the river of the street
to the sea!

III. Hymn

The dark figure of Christ passes
from the lily of Judea
to the carnation of Spain.
Look where He's come from!
Look where He's going!

From Spain,
the clear dark skies,
scorched earth,
and slow-running
riverbeds.

The dark figure of Christ passes,
His long locks burned,
His cheekbones protruding
and his pupils white.

¡Miradlo por dónde viene!
¡Miradlo por dónde va!

Memento

Cuando yo me muera,
enterradme con mi guitarra bajo la
arena,
entre los naranjos y la hierbabuena.

Cuando yo me muera,
enterradme si queréis
en una veleta.
¡Cuando yo me muera!

Baile

La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas.
¡Niñas, corred las cortinas!
En su cabeza se enrosca
una serpiente amarilla,
y va soñando en el baile
con galanes de otros días.
¡Niñas, corred las cortinas!
Las calles están desiertas
y en los fondos se adivinan,
corazones andaluces
buscando viejas espinas, Ah!
¡Niñas, corred las cortinas!

Crótalo

Crótalo.
Escarabajo sonoro.
En la araña de la mano
rizas el aire cálido,
y te ahogas en tu trino de palo.
Crótalo.
Escarabajo sonoro.

Look where He's come from!
Look where He's going!

Memento

When I die,
bury me with my guitar under the
sand,
between the orange trees
and the peppermint.

When I die,
bury me, please
under a thin veil,
when I die.

Dance

Carmen is dancing
in the streets of Seville.
Her hair is white
and her eyes are sparkling.
Girls, close the curtains!
In her hair is entwined
a yellow snake
and she is dancing, dreaming
of lovers from the past.
Girls, close the curtains!
The streets are deserted
and in the shadows lurk
Andalusian hearts
brooding over old grievances, Ah!
Girls, close the curtains!

Castanet

Castanet.
Sonorous black beetle.
In the spider of the hand
you ripple the warm air
and drown in your trill of wood.
Castanet.
Sonorous black beetle.

Two historians of the tango, Kacey Link and Kristin Wendland, discuss three dimensions of tango: dance, music, and poetry. In the poetry, the themes are abandonment, lost love, sadness (especially that of the lonely immigrant), betrayal, and nostalgia. The tango poet Discépolo said, “Tango is a sad thought that is danced.”

The word “tango” has an interesting history. It may have African roots and mean “reserved ground.” Or it may be derived from a Portuguese word meaning to touch. It eventually acquired the meaning of a place where African slaves and free Blacks gathered to dance. In the mid-1800s, African slaves who had been brought to Argentina started to influence local culture. In 1853 Argentina banned slavery, but thereafter came waves of immigrants, and eventually Argentina became a melting pot in which many dance forms were mixed. The polka, waltz, and mazurka were popular along with the habanera (from Cuba) and the Candombe (from Africa).

The tango was originally a dance of the poor in their barrios. It was strongly associated with bordellos and an underground lifestyle. But later tango became popular with the upper classes and eventually spread to Europe, becoming an international phenomenon. (Buenos Aires was considered the Paris of South America.)

The Golden Age of the Tango was from 1932 to 1955. Later in the 1950s, with political oppression, tango lyrics were banned as subversive. For some years tango went underground. In the 1980s tango was again popular, and a stage show, *Tango Argentino*, was a success, first in Paris, later on Broadway, in London, and finally in Argentina. By the 1990s there was a full rebirth of interest around the world.

Tango is a complex, multifaceted art form, but two characteristics stand out, and you will hear them today. The first is the use of the bandoneon, an instrument central to the sound of tango. It looks like a very large accordion with bellows, but it is much more complicated, having 71 buttons. It is a difficult instrument to master. Its origin is rather different from its use in our time. In the mid-19th century, it was a portable organ used in German parish churches. The bandoneon can carry soulful melodies, or be in charge of the harmony.

The second important characteristic of the tango is the rhythm known as 3-3-2. Within a 4/4 pattern (which would normally subdivide into 2 half notes or 4 quarter notes) the music is divided into three groups, often a dotted quarter, another dotted quarter, and a single quarter note. Or you may hear 3 eighth notes in an arpeggio, followed by another 3 eighths, and finally 2 eighths. There are many variations, but the effect of 3+3+2 against a 4/4 background is syncopated.

Astor Piazzolla was born in 1921 in Mar del Plata, Argentina, the son of Italian immigrants. In 1925 the family moved to the United States, living in Greenwich Village. As a child Piazzolla was introduced to both the tango music of the famous Carlos Gardel and the music of Bach. He began to learn the bandoneon at age eight when his father chanced to see one in a pawn shop. The family moved back to Mar del Plata in 1936, and to Buenos Aires in 1938. Piazzolla pursued classical composition, studying with Alberto Ginastera, and simultaneously played in tango orchestras. In 1946 he formed his own band. He also studied conducting with Hermann Scherchen, and composition with Nadia Boulanger at the Paris Conservatory. Boulanger recognized and supported his tango compositions.

Piazzolla died in 1992 after a lifetime of composing and performing. He was the main proponent of what was called “nuevo tango,” which differed from older tango in its inclusion of jazz elements, extended harmony, dissonance, counterpoint, longer, extended forms, and improvisation. “Nuevo tango” was accepted fully in Europe, but less admired in Argentina.

Here is another passage from John Adams:

The more time one spends with his music, the more the music's startling little perversities begin to reveal themselves. A loose, spontaneous tango will suddenly engage in a passage of carefully strategized counterpoint that brings with it an ambiance of controlled rigor to a music of otherwise boldly erotic lyricism... Piazzolla's music is fundamentally a tragic statement. Coming at a time when so much contemporary music has drifted either into irrelevant formalism or else toward a hectic romance with commercialism, these tangos speak to us with the authority of genuine feeling.

NAS first experienced the music of Piazzolla when we toured Argentina in 2007. The celebrated conductor and composer Oscar Escalada had arranged Piazzolla's *The Four Seasons of Buenos Aires* for wordless chorus. We sang “Verano Porteño” (Summer of Buenos Aires) in Buenos Aires, and had the chance to have a workshop on the piece and the style with Escalada himself. Born in 1945, Escalada is Professor of Conducting and Composition at the Conservatory of La Plata, and gives workshops all over the world.

Today we sing “Verano Porteño” for a *cappella* chorus, and “Invierno Porteño” (Winter of Buenos Aires) for chorus and piano. In both works the chorus sings nonsense syllables, imitating the percussive elements of a tango band.

Martín Palmeri was born in 1965 in Buenos Aires. He has had a long career as a choral conductor in Argentina, working with town choirs, university choirs, and professional ensembles. He has composed choral and instrumental works, and operas. The work you hear today, *Missa a Buenos Aires* (nicknamed *Misatango*), was first performed by the National Symphony Orchestra of Cuba in 1996. Palmeri has been invited to conduct and perform as pianist in many performances around the world, including Germany, Argentina, Austria, Brazil, Chile, Ecuador, Slovakia, Spain, the Netherlands, Israel, Latvia, Lithuania, Russia, Switzerland, and the USA. A December 2018 performance by the WDR Radio Choir Cologne, with Palmeri as pianist, is available on YouTube.

Missa a Buenos Aires is an extraordinarily successful synthesis of two elements that might be considered irreconcilable: the Ordinary of the Catholic Mass and the tango. Written for chorus, bandoneon, piano and strings, the 40-minute work contains fugues as carefully constructed as those of Bach or Mozart, heard over a pulsing, jazzy string section. There are soulful solo passages for mezzo-soprano over a compelling, rhythmic accompaniment, occasionally sounding improvised. In one case the soloist is heard with lower voices of the chorus. There is an overall arch form, in that the opening motive for the chorus, *Kyrie eleison*, returns at the close with the text, *Dona nobis pacem*. The unmistakable, pervasive sound of the bandoneon casts its autumnal glow over the whole piece.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonæ voluntatis.

Laudamus te; benedicimus te;

adoramus te; glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Glory be to God in the highest.

And on earth peace to men of good will.

We praise Thee; we bless Thee;

we worship Thee; we glorify Thee.

We give thanks to Thee

for Thy great glory.

O Lord God, Heavenly King,

God the Father Almighty.

O Lord Jesus Christ, the only

begotten Son.

Lord God, Lamb of God,

Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum
Christum, Filium Dei unigenitum,
Et ex Patre natum ante omnia
sæcula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:

per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto

ex Maria Virgine: et homo factus
est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.

Thou who takest away the sins of
the world, have mercy upon us.
Thou who takest away the sins of
the world, receive our prayer.
Thou who sittest at the right hand
of the Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus
Christ.

Together with the Holy Ghost
in the glory of God the Father.
Amen.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and
invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all
worlds;

God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the
Father,

by Whom all things were made.

Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy
Ghost,
of the Virgin Mary, and was made
man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

And on the third day He rose again
according to the Scriptures.

Et ascendit in coelum;
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos;
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.

Credo in unam sanctam
catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum
et vitam venturi sæculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

And ascended into heaven.
He sitteth at the right hand of the
Father; and He shall come again
with glory to judge the living and
the dead; His kingdom shall have
no end.

I believe in the Holy Ghost,
the Lord and giver of life,
Who proceeds from the Father and
the Son, Who with the Father and
the Son together is worshipped and
glorified, as it was told by the
Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the
dead
and the life of the world to come.
Amen.

Holy, Holy, Holy, Lord God of
Hosts.
Heaven and earth are full of Thy
glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the
world, have mercy upon us.
Lamb of God.
Grant us peace.

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NEW AMSTERDAM SINGERS

Sopranos

Orren Alperstein
Judith Ballan
Robin Beckhard
Martha Beckwith
Jayanthi Bunyan*
Laura Cohen**
Dana Crowell**
Susan Daum
Lauren Goff**
Borbala Görög
Rebecca Harris
Laura Klein
Abigail Kniffin
Kate Leahy**
Jaime Leifer**
Michelle Neary*
M. Tracey Ober
Andrea Olejar*
Judith Pott***
Clara Inés Schuhmacher*
Bernardica Sculac Stern
Elsbeth Strang
Jennifer Trahan

Altos

Gabriella Barton*
Elizabeth Basile*
Cynthia Brome
Joanne Hubbard Cossa**
Isabella Creatura
Rebecca Dee*
Jennifer Delson
Stephanie Golob
Elizabeth Hardin
Sally Hoskins
Hannah Kerwin
Lucy Kraus
Eleanor Kulleseid
Naya Mukherji
Charlotte Rocker*
Leila Sesmero
Ellen Stark*
Vera Sziklai

Donna Zalichin
Barbara Zucker-Pinchoff

Tenors

Paul Blanchard**
Nathanial Granor**
James Gregory
Nicandro Ianacci
Bernie Lubell
Robert Marlowe
Nate Mickelson
David Moroney**
Paul Parsekian*
Bob Pietrzak
John Pinegar
Frayda Pitkowsky
Adam Poole
Timothy H. Sachs**
William A. Simpson
Hsin Wang
Scott Wilson

Basses

Bendix Anderson
Michael Berger
James Crowell
Walter Daum
Timothy DeWerff*
Eli Enebach**
Brian Farrell
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David Recca
Jonathan Weinberger
Michael Zimmerman
*Chamber chorus
**Chamber chorus only
***alto in Chamber chorus
****tenor in Chamber chorus

About the Artists

NEW AMSTERDAM SINGERS, now in its fifty-first 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. In addition to the works by Carol Barnett, Lisa Bielawa, and Ben Moore commissioned for the group's fiftieth anniversary, recent world premieres include compositions by Matthew Harris, Paul Alan Levi, Elizabeth Lim, Robert Paterson, and Ronald Perera. American and New York City premieres in the current decade have included works by Robert Paterson, Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Steven Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin. In 2016 NAS performed Frank Martin's oratorio *Golgotha* with professional orchestra and soloists as guests of Trinity Church Wall Street. This concert, under the direction of Clara Longstreth, marked the first time the work was heard in New York City in over sixty years.

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. NAS appeared with Anonymous Four and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop, in 1999; 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. On recent tours the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, Argentina and Uruguay, South Africa, Greece, and most recently Iceland and Denmark in 2017. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

CLARA LONGSTRETH is the founder and Music Director of New Amsterdam Singers and has led the group for its past fifty seasons. Under her direction, NAS has become known as one of the premier avocational choruses in New York City. 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."

Ms. Longstreth studied conducting with G. Wallace Woodworth at Harvard University and with Richard Westenburg at the Juilliard School, from which she received her Master's Degree. She has also studied with Amy Kaiser and Semyon Bychkov at the Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival. Ms. Longstreth has been a frequent adjudicator at choral conferences, and was selected to present a lecture-

demonstration on “Adventures in Programming” at the Eastern Division Convention of the American Choral Directors Association. In 2009 she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers. Ms. Longstreth has also served on the faculty of Rutgers University, and as a guest conductor of the Limón Dance Company, the Mannes College Orchestra, and the popular Messiah Sing-In performances at Avery Fisher Hall.

KARA DUGAN has been praised by *The New York Times* for her “vocal warmth and rich character.” The mezzo-soprano’s 2018/19 season included her Los Angeles Philharmonic and Carnegie Hall debuts with Michael Tilson Thomas conducting. Ms. Dugan also sang the role of Mrs. Van Buren in a workshop performance of composer Ricky Ian Gordon’s new opera, *Intimate Apparel*, with a libretto by Lynn Nottage. The piece was commissioned by the Metropolitan Opera/Lincoln Center Theater’s New Works Program. She has also sung Mahler’s *Rückert-Lieder* with the Mistral ensemble.

Ms. Dugan also enjoys recital work with her husband, pianist Peter Dugan. Last season they premiered their program “Art Song in America,” presented by the Charles Ives Concert Series in Danbury, CT. The duo recently made a guest appearance with crossover group Time for Three at Joe’s Pub in New York City. Ms. Dugan has spent her summers with the Marlboro Music Festival, Ravinia’s Steans Music Institute, Boston Early Music Festival, Wolf Trap Opera, and Aspen Music Festival and School. She has recently sung with the San Francisco Symphony, Philadelphia Orchestra, Buffalo Philharmonic, and New World Symphony. Learn more at KaraDugan.com.

RODOLFO ZANETTI, a native of Argentina, has been dedicated to playing tango from an early age. After membership in the Mancifesta Orchestra and Tango & Punto, he co-founded the Quintet Bandó, with which he made well-received tours to Washington, Chicago and New York. In 2009 he founded El Despunte Tango Club, a traditional tango trio. Under the auspices of the Astor Piazzolla Foundation, in 2003 Zanetti directed Maria de Buenos Aires, the masterpiece of Astor Piazzolla and Horacio Ferrer. He performed as bandoneon soloist with the Choir of the National University of Cuyo (U.N.C. - Mendoza) and with the Coro de Jóvenes de la Universidad Nacional de Cuyo. In the United States, Zanetti has performed as soloist with the Pan American Symphony Orchestra at the Kennedy Center for the Performing Arts, the Lisner Auditorium of George Washington University, the Embassy of Argentina, the Organization of American States and other notable venues. In New York he performed as soloist at Lincoln Center for the Performing Arts and Carnegie Hall. In 2017 he won the First Prize as a bandoneonist at the Che Bandoneón International Competition awarded by the Argentine Tango Society at the Stowe Music Tango Festival in Vermont, USA.

PIERRE FERREYRA, originally from Peru, is an active guitarist in the New York city area. He was the Grand Prize winner of the 2011 Philadelphia guitar competition, and he has performed at Alice Tully Hall, Carnegie Hall, the Reina Sofia Spanish Institute, and the Morgan Library. Ferreyra finished his musical studies at the Juilliard School with Sharon Isbin as a fellowship student.

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 director of the Southern Connecticut Camerata, a Norwalk-based early music ensemble now in its sixty-second season, and he is in his fifth season as assistant director of New Amsterdam Singers. In May 2018, he graduated from the Yale School of Music with a Doctor of Musical Arts Degree in Choral Conducting. He also holds a Master's Degree in Choral Conducting from the Eastman School of Music.

PEN YING FANG studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning B.M. and M.M. Degrees 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 fortieth anniversary two-CD set compiles twenty-four concert performances dating from our Merkin Concert Hall debut in May 1983, almost two-and-a-half 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. Also available is 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. CDs of various NAS concert performances are also available.

NAS CDs may 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.

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