

NEW AMSTERDAM SINGERS

CLARA LONGSTRETH, Music Director

American Voices, Classic and New



Friday, March 18, 2022 @ 8:00 p.m.

Sunday, March 20, 2022 @ 4:00 p.m.

Broadway Presbyterian Church, Broadway at 114th Street

NEW AMSTERDAM SINGERS

Clara Longstreth, MUSIC DIRECTOR

David Recca, ASSISTANT CONDUCTOR

Nathaniel Granor, CHAMBER CHORUS ASSISTANT CONDUCTOR

Pen Ying Fang, PIANIST

Sonya Headlam, SOPRANO

Lord, We Give Thanks to Thee - Undine Smith Moore (1904-1989)

When Storms Arise - Adolphus Hailstork (b. 1941)

Harlem Night Song (U.S. premiere) - Tara Mack (b. 1972)

as freedom is a breakfastfood - Ronald Perera (b. 1941)

SATB arr. Anthony Pasqua

David Recca, conductor

In the Middle - Dale Trumbore (b. 1987)

Full Chorus

INTERMISSION

Reincarnations - Samuel Barber (1910-1981)

Mary Hynes

Anthony O Daly

The Coolin

Careless Carols - Andrew Rindfleisch (b. 1963)

The Chamber Chorus

In the Beginning - Aaron Copland (1900-1990)

Full Chorus

Sonya Headlam, soprano

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

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Two years ago, as the pandemic grew, New Amsterdam Singers had to cancel its March and May concerts. When the situation improved so that we could rehearse together again in the fall of 2021, we decided to bring back the major pieces we had not been able to sing in 2020. Thus, in December 2021 we re-programmed Robert Paterson's *I Go among Trees* and Persichetti's *Winter Cantata*. Now we have the chance to sing the works of Copland, Barber, Trumbore, and Perera, which we had missed in the spring of 2020.

During the year and a half of enforced absence of rehearsals, the board undertook deep reflections on diversity, equity, and inclusion, and I made a project of researching works by Black composers that were new to me. I found a great many that I was eager to introduce to our singers and audience. So in each concert this season and future seasons, I expect to devote a portion of our program to the music of Black composers. It is past time for these excellent voices to be heard.

Undine Smith Moore composed over 100 works. As a teacher, she encouraged her students to view music as a vehicle for social justice. She co-founded and directed the Black Music Center at the Virginia State Department of Music, which brought leading Black composers and other musicians to the college. Her most famous work, *Scenes from the Life of a Martyr*, is a cantata for sixteen voices in honor of Martin Luther King. It premiered at Carnegie Hall in 1981 and was nominated for a Pulitzer Prize.

Moore was born the granddaughter of slaves in Virginia in 1904. She studied at Fisk University in Nashville, Tennessee. When she was twenty, she won a scholarship to The Juilliard School, which she refused, instead joining the Virginia State College of Music faculty as a piano and counterpoint teacher. She later earned a Master of Arts in teaching from Columbia University.

In 1978, Moore was asked which she considered to be her most significant work. She wrote, "It is hard to be objective about one's own compositions. Each is different and is valued for its own sake, as are different children in a large family. I am happy because I could use all the contrapuntal skill I possess in "Lord, We Give Thanks to Thee," which was commissioned to celebrate the 100th anniversary of the going out of the Jubilee Singers of Fisk University. The fugue is completely Black in its subject: the rhythms of the piece are all Black and the climaxes call for the zest and intensity of Blacks." New Amsterdam Singers is delighted to open our concert with a piece that was so valued by its creator.

Lord, we give thanks to Thee,
we give thanks to Thee for these, Thy servants.
Alleluia, Amen.
Then shalt Thou cause the trumpet to sound,
the trumpet of the jubilee.
Alleluia, alleluia.
Lord, we give thanks to Thee,
we give thanks to Thee for these, Thy servants.
Alleluia, Amen.

- **Leviticus 25:9**

Born thirty-seven years after Undine S. Moore, **Adolphus Hailstork** has had a major career as a composer, creating many works for voice, chorus, ensembles, orchestra, and opera. His works have been performed by top ensembles including the Philadelphia, Chicago, New York, Detroit, Boston, and Los Angeles symphony orchestras. He has won many prizes, commissions, and honorary doctorates as well.

Among his recent works are an opera, *Rise for Freedom*, about the Underground Railroad, and *A Knee on the Neck*, a tribute to George Floyd, for chorus and orchestra.

Hailstork has degrees from Howard University, The American Institute at Fontainebleau (where he studied with Nadia Boulanger), The Manhattan School of Music, and a doctorate from Michigan State University. He is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia.

New Amsterdam Singers performed works of Hailstork in 2002, 2003, and 2004. Today's piece, a setting of a poem by Paul Laurence Dunbar, is "When Storms Arise," the first in a set of Dunbar Hymns.

When storms arise
And dark'ning skies
About me threat'ning lower,
To thee, O Lord,
I raise mine eyes,
To thee my tortured spirit flies
For solace in that hour.

The mighty arm
Will let no harm
Come near me nor befall me;
Thy voice shall quiet my alarm,
When life's great battle waxeth warm—
No foeman shall appall me.

Upon thy breast
Secure I rest,
From sorrow and vexation;
No more by sinful cares oppressed,
But in thy presence ever blest,
O God, O Lord of my salvation.

- **Paul Laurence Dunbar**

The next piece on our program is a setting of a poem by Langston Hughes, "Harlem Night Song." Composer **Tara Mack** has sung in classical choirs since middle school, and she sang with New Amsterdam Singers for seven years while she lived in Brooklyn. Now she sings with the Oriana Choir in London.

In 2019, inspired by the Oriana's five-year project focusing on women composers, Tara decided to try some composing of her own. "Harlem Night Song" was her debut piece, performed at Opera Holland Park in July 2021. Since beginning to compose, she has studied and encouraged other choir members to explore composition. She has had two other works performed, one by her alma mater, Brown University, and one by Oriana. She is thrilled that NAS will be singing the U.S. premiere of "Harlem Night Song." It is a work of delicacy and charm for six voices, and we are delighted to be singing it.

Come,
Let us roam the night together
Singing.

I love you.

Across
The Harlem roof-tops
Moon is shining.
Night sky is blue.
Stars are great drops
Of golden dew.

Down the street
A band is playing.

I love you.

Come,
Let us roam the night together
Singing.

- **Langston Hughes**

While Tara Mack is a new composer to NAS, **Ronald Perera** is one whose music we have turned to again and again. In 1994, we performed *The Outermost House*, about a year the writer Henry Beston spent on Cape Cod. In 1999, we commissioned Perera to write *The Golden Door*, about immigrants arriving at Ellis Island. These were both major works with instruments. More recently, between 2013 and 2017, we have enjoyed performing smaller song cycles, like *The Star in the Pail*, *North Country*, and *When Music Sounds*. In 1993, we performed and recorded *Earthsongs*, on poems by e.e. cummings.

Perera was the Elsie Irwin Sweeny Professor of Music at Smith College until he retired in 2002 to devote himself solely to composing. His compositions include not only choral music, but song cycles, opera, chamber, and orchestral music. His awards and prizes are many.

Today's work, commissioned by the Rye Country Day School in 1984, was originally set for women's voices. In 2013, a mixed-voice arrangement was made by Anthony Paqua for his Bay Area Chamber Choir. Of "as freedom is a breakfastfood," Perera writes that he was attracted to cummings's quirky little poem for its vivid imagery. An elaborate piano accompaniment adds to the fun.

as freedom is a breakfastfood
or truth can live with right and wrong
or molehills are from mountains made
—long enough and just so long
will being pay the rent of seem
and genius please the talentgang
and water most encourage flame

as hatracks into peachtrees grow
or hopes dance best on bald men's hair
and every finger is a toe
and any courage is a fear
—long enough and just so long
will the impure think all things pure
and hornets wail by children stung

or as the seeing are the blind
and robins never welcome spring
nor flatfolk prove their world is round
nor dingsters die at break of dong
and common's rare and millstones float

—long enough and just so long
tomorrow will not be too late

worms are the words but joy's the voice
down shall go which and up come who
breasts will be breasts thighs will be thighs
deeds cannot dream what dreams can do
—time is a tree (this life one leaf)
but love is the sky and i am for you
just so long and long enough

- e.e. cummings

Dale Trumbore is a young Los Angeles-based composer whose works have been performed widely in the U.S. and internationally, by ensembles including Musica Sacra, the American Contemporary Music Ensemble, the Los Angeles Master Chorale, and the Pasadena Symphony. Her choral works have been commissioned for premieres at the national conferences of the American Choral Directors Association and Chorus America.

Trumbore is passionate about setting poems, prose, and found text by living writers to music. She has written extensively about working through creative blocks and establishing a career in music. Her first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, has been praised as “a treasure trove of practical strategies not only for composers, but for performers, writers, and any other creatives.” She holds a dual degree in Music Composition and English from the University of Maryland and a Master of Music degree in composition from the University of Southern California.

Here is what she writes about “In the Middle,” which we perform today:

Barbara Crooker’s poem “In the Middle” describes the struggle to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable time-keeper, ebbing and flowing as our perception of time does. Sometimes it pushes us on, frantic: sometimes, the pace relaxes in a moment of peace. The word “time” itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down.

...It is so easy to forget, in the context of everyday life, that time will ultimately catch up with all of us. There's no antidote, but in the meantime, we should “take off our watches” more often, finding ourselves “tangled up in love” with another or just with this life, and granting time permission, if not to stop, then to slow.

IN THE MIDDLE

of a life that's as complicated as everyone else's,
struggling for balance, juggling time.

The mantle clock that was my grandfather's
has stopped at 9:20; we haven't had time
to get it repaired. The brass pendulum is still,
the chimes don't ring. One day I look out the window,
green summer, the leaves have already fallen,
and a grey sky lowers the horizon. Our children almost grown,
our parents gone, it happened so fast. Each day, we must learn
again how to love, between morning's quick coffee
and evening's slow return. Steam from a pot of soup rises,
mixing with the yeasty smell of baking bread. Our bodies
twine, and the big black dog pushes his great head between;
his tail a metronome, 3/4 time. We'll never get there,
Time is always ahead of us, running down the beach, urging
us on faster, faster, but sometimes we take off our watches,
sometimes we lie in the hammock, caught between the mesh
of rope and the net of stars, suspended, tangled up
in love, running out of time.

- **Barbara Crooker**

Samuel Barber's gift for melody and the unabashed romanticism of some of his best-known works (c.f. *Adagio for Strings*) have made him one of the most popular mid-twentieth century composers. *Reincarnations* was written in 1940, when Barber was a young teacher at the Curtis Institute of Music. Curtis director Randall Thompson had invited Barber to found a choir, which the young composer found somewhat daunting. He wrote, "At first I came into rehearsal with trembling hands. Until I saw that they were afraid of me and that the accompanist's hands were trembling. Now I have them in my hands, but in case I beat wrong, I've learned the gentle arrogance with which to blame it on them." Barber may have been scared of his singers, but he wrote very beautiful music for them.

The text of *Reincarnations* has a double history. James Stephens (1882-1950) was an Irish author writing in English whose output was dominated by nostalgia and melancholy over lost traditional Ireland. These texts are "after the Irish of Rafferty," that is, they are translated and reworked from songs in the Irish language—what we call Gaelic—by the musician/poet Antoine O Reachtabhra, transliterated as Anthony Rafferty. Rafferty (1784-1835) was the last of the great blind Irish harpists. Irish culture had a bardic tradition with no meaningful distinction between song and

poetry, and many of the greatest bards were blind. (The traditional self-accompaniment for the bard was the harp.) Harpists wandered from court to court, performing and improvising songs, taking maximum advantage of the elaborate aristocratic code of hospitality. Among the most common genres were songs of praise, the lament, the extended poetic insult, and the vision song. Barber restores them to their original purpose, not as poems to be read from a book, but as song lyrics.

Two of the songs in the *Reincarnations* cycle—"Mary Hynes" and "The Coolin"—fall into the traditional category of love songs or praises for a beautiful woman. Note in "Mary Hynes" the repeated use of visual imagery by the blind artist singing of the woman's beauty, and the concluding line "No good sight is good until by great good luck you see the blossom of branches walking towards you, airily, airily." The irony of this line would not have been lost upon Raftery's original audience. The second piece is a tribute to Anthony Daly, a martyr hanged in 1820 for leading a secret society fighting for farmers' rights. He was also accused of shooting at another man, a charge he vehemently denied. "If I did, though I had but one eye, I would have hit him." Nonetheless, he was convicted and sent to the gallows. Raftery, who was present at the hanging, composed a bard's curse on those responsible for the death. Thus the mood is more one of retaliation than of mourning, and legend has it that calamity did befall those whom he cursed. Barber makes expressive use of the ancient device of pedal point, with the note E sounded below or above the melody for all but four measures of the piece. The insistence of that pitch and repetition of Anthony's name heighten the power of the whole.

The word "coolin," used as the title of the third piece, refers to a lock of hair (or "curleen") that grew on a young girl's neck and came to be used as a term for one's sweetheart. Stephens wrote, "I sought to represent the state which is almost a condition of dream wherein the passion of love has almost overreached itself and is sinking to a motionless languor." Barber uses a gentle *siciliano* rhythm for this nostalgic Irish love song, filtered through Stephens's romantic poetry.

Mary Hynes

She is the sky
Of the sun!
She is the dart
Of love!

She is the love
Of my heart!
She is a rune!
She is above

The women
Of the race of Eve
As the sun
Is above the moon!

Lovely and airy
The view from the hill
That looks down on
Ballylea!
But no good sight
Is good, until
By great good luck
You see

The Blossom
Of Branches
Walking towards you,
Airily.

Anthony O Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out
in the waves!
On our meadows the dew
Does not fall in the morn,
For O Daly is dead!
Not a flow'r can be born!
Not a word can be said!
Not a tree have a leaf!
Anthony!
After you
There is nothing to do!
There is nothing but grief!

The Coolin

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.

And we will talk, until
Talk is a trouble, too,
Out on the side of the hill;
And nothing is left to do,

But an eye to look into an eye;
And a hand in a hand to slip;
And a sigh to answer a sigh,
And a lip to find out a lip!

What if the night be black!
And the air on the mountain chill!
Where the goat lies down in her track,
And all but the fern is still!

Stay with me under my coat!
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

- **James Stephens, after Anthony Rafferty**

Andrew Rindfleisch is an internationally active composer, conductor, and pianist. He has written dozens of works, including solo, chamber, vocal, choral, orchestral, and wind music. His committed interest in other forms of music has also led him to the composition and performance of jazz and related forms of improvisation. As a composer, Rindfleisch has won many prizes, awards, and residencies. He holds degrees from The University of Wisconsin at Madison (Bachelor of Music), The New England Conservatory of Music (Master of Music), and Harvard University (PhD). New Amsterdam Singers has sung three other works of Rindfleisch in concerts in 2017 and 2018: *Me! Come! My Dazzled Face!*, *An Irish Blessing*, and *Salmo de Alabanza*.

Rindfleisch writes of his 2007 "Careless Carols," "This choral work sets verses by the late 19th/early 20th century Indian poet Rabindranath Tagore [from *A Magazine of Verse* (VII)], celebrating spontaneity and the joy of living in the moment through song."

Sing the song of the moment in careless carols, in the transient light
of the day.

Sing of the fleeting smiles that vanish and never look back.

Weave not in memory's thread the days that would glide into
nights.

Let the moments end in moments with their cargo of fugitive songs.

Take to your breast with a smile what is easy and simple and near.
Today is the festival of phantoms that know not when they die.

Let your laughter flush in meaningless mirth like twinkles of light on the ripples.

Let your life lightly dance on the verge of Time like a dew on the tip of a leaf.

- **Rabindranath Tagore**

It is especially fitting that **Aaron Copland's** classic setting of the opening verses of Genesis should conclude a concert devoted to 20th century American voices. One hundred and twenty-two years after his birth, Copland provides one of the most authentic and seminal of those voices. He was a master at combining the popular and folk tradition with challenging rhythmic and harmonic modalities.

Copland was celebrated for his teaching as well as composition. After studying with Nadia Boulanger in Paris, he returned to New York and became one of the most active teachers and influential composers of the century. Copland taught at Harvard University and the New School. He was a founder of the American Composers' Alliance, served as chair of the Berkshire Music Center faculty, and was on the Board of Directors of the League of Composers. His extensive output includes orchestral, chamber, piano, and vocal works, but his most successful and beloved compositions are associated with theater, ballet, and film. Perhaps his best-known work is *Appalachian Spring*, composed in 1944 for the Martha Graham Ballet. Copland received the Pulitzer Prize for this work in 1945, in recognition of his achievement—the articulation of what has come to be regarded as a quintessentially American style that is both elegant and accessible.

In the Beginning, commissioned for the 1947 Harvard Symposium, features a mezzo-soprano narrator who tells the creation story, while the chorus both elaborates and punctuates the text. Narrator and chorus are often asked to sing in different keys. Listen for the choral refrain, “And the evening and the morning...” that concludes each of the first six days. Vocal texture and tempo accelerate during the process from the first to the end of the sixth day. The seventh day returns to a more contemplative mood, and the work concludes with the triumphant recapitulation of the creation of humanity.

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in itself, after its kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let there be lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales and ev'ry living creature that moveth, which the waters brought forth abundantly, after their kind, and ev'ry winged fowl after his kind: and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let the fowl multiply in the earth. And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

- **Genesis 1:1-11:7**

NEW AMSTERDAM SINGERS

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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 can be made online (nasingers.org/support-nas) or mailed to New Amsterdam Singers, Inc., P.O. Box 373, Cathedral Station, New York, NY 10025. A copy of our latest annual report is available upon written request.

NEW AMSTERDAM SINGERS

Sopranos

Orren Alperstein
Robin Beckhard*
Martha Beckwith
Colleen Blain
Laura Cohen**
Dana Crowell**
Susan Daum
Lillie Dremeaux
Rebecca Harris
Kate Leahy*
Jaime Leifer**
Christine Meyer
Michelle Neary*
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Altos

Allyson Bregman
Cynthia Brome
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Elizabeth Hardin
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Tenors

Paul Blanchard*
Nathaniel Granor**
Tom Haller
Robert Marlowe
Nate Mickelson
John Pinegar*
Timothy H. Sachs**
William A. Simpson
Hsin Wang
Scott Wilson

Basses

Bendix Anderson*
Ross Bradshaw
Walter Daum
Eli Enenbach**
Steven Hanna
Philip Holmgren**
Steve Holtje* (tenor in CC)
Michael Landy*
John Leuenhagen*
Robert Palmer
David Recca
Caleb Small

*Chamber chorus **Chamber only

About the Artists

NEW AMSTERDAM SINGERS, now in its fifty-fourth 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 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 previous decade 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, under the direction of Clara Longstreth, 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 has appeared 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 Miedzzydroje, 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, Iceland, and Denmark, and most recently in Bulgaria in 2019. 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-four 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 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.

SONYA HEADLAM, soprano soloist in the Copland today, enjoys a varied career as a soloist, chamber, and ensemble singer in a diverse range of repertoire from the Baroque period to the 21st century. She is a member of the Choir of Trinity Wall Street and performs regularly with the Vocalis Consort and the Raritan Players. She joins the Raritan Players on the recently released recording, *In the Salon of Madame Brillon* (Acis, 2021). Season 2021–2022 appearances include performances with TENET Vocal Artists, the New York Philharmonic, Apollo's Fire, Bang on a Can All-Stars, and as a soloist in Bach's *Mass in B Minor* at the Grand Rapids Bach Festival.

Ms. Headlam received a Doctor of Musical Arts degree from Rutgers University, Mason Gross School of the Arts, where she currently holds a visiting scholar appointment doing research on the eighteenth-century composer Ignatius Sancho.

DAVID RECCA is a lecturer at the Conservatory of Music at Purchase College, SUNY, where he directs the Purchase Chorus and Purchase Chamber Singers; is a frequent guest conductor of the Purchase Symphony Orchestra; and teaches a variety of undergraduate courses including music history, music theory, ear training, and conducting. He is the newly appointed Artistic Director of the New York City Master Chorale. He is also the Artistic

Director of the Southern Connecticut Camerata, and the Assistant Music Director of the New Amsterdam Singers. He has served as assistant conductor to Mercury Opera Rochester, principal assistant conductor to the Yale Camerata, and artistic director to Madrigalia Via, whose performances were hailed as “sinfully blissful” by the Wall Street Journal. He has prepared choirs for conductors such as Helmuth Rilling, David Hill, Masaaki Suzuki, Simon Carrington, Erwin Ortner, and Sir Gilbert Levine.

He holds a Doctorate of Musical Arts degree in Choral Conducting from the Yale School of Music, a Master of Music 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.

PEN YING FANG has performed widely in the New York and Philadelphia metropolitan areas, building an extensive repertoire of solo and chamber music. Currently, she serves as a coach and accompanist at Westminster Choir College, where she has worked with many prominent artists and renowned voice programs such as the CoOPERative summer program and the Florence Voice Seminar in Italy. As an accompanist she has also performed and toured with several choirs from the New York area, in which capacity *The New York Times* has praised her performances as “vivid” and “deft.” In 2018 she was honored to be a featured performer in a Philip Glass opera workshop in North Adams, MA.

Ms. Fang is a native of Taiwan, where she began studying piano at age 5. There she attended an experimental music-focused grade school until moving to the United States. Here she studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a BM and MM in Piano at Rutgers University.

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Music Director Clara Longstreth invites singers with choral experience and sight-reading ability in all voice parts to audition for New Amsterdam Singers. We rehearse Tuesday evenings, right here at Broadway Presbyterian Church. Email auditions@nasingers.org to arrange an audition.

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