

NEW AMSTERDAM SINGERS

Full Fathom Five: Shakespeare in Song



**Saint Ignatius of Antioch Episcopal Church
Thursday, May 22, 2014 at 8 PM**

Clara Longstreth, Music Director
Max Blum, Assistant Conductor
Nathaniel Granor, Chamber Chorus Assistant
Pen Ying Fang, Accompanist
Ryan Karels, Guest Reader

Four Shakespeare Songs **Knud Jeppesen (1892-1974)**

Blow, Blow, Thou Winter Wind

Winter

Spring

Under the Greenwood Tree

Max Blum, conductor

Three Shakespeare Songs **Ralph Vaughan Williams (1872-1958)**

Full Fathom Five

The Cloud-Capp'd Towers

Over Hill, Over Dale

Songs of Ariel **Frank Martin (1890-1974)**

Come unto these Yellow Sands

Full Fathom Five

Before You Can Say "Come" and "Go"

You Are Three Men of Sin

Dell Kendall, mezzo-soprano, Kate Leahy, soprano

Where the Bee Sucks, There Suck I

Ryan Karels, reader

Intermission

O Mistress Mine **Robert Washburn (1928-2013)**

Max Blum, conductor

Chimes at Midnight **Alaric Jans (b. 1949)**

Nate Mickelson, tenor

Chantey **Tom Benjamin (b. 1940)**

Men's voices

La Mort d'Ophélie (the Death of Ophelia) **Hector Berlioz (1803-1869)**

Women's voices

Ryan Karels, reader

Four Shakespeare Songs **Jaakko Mäntyjärvi (b. 1963)**

Come Away, Death

Lullaby (You spotted snakes with double tongue)

Double, Double Toil and Trouble

Full Fathom Five

O Mistress Mine **György Orbán (b. 1947)**

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Song was very much in evidence on the Elizabethan stage, whether the play being performed was comedy or tragedy. It's common for a Shakespeare character to instruct another, "Let's have a song," and music also preceded performances. The melodies used in Shakespeare's time have — for the most part — not survived. Thus, it has become a common practice for original music to be written for each new production. Some of the verses have had a long life separate from the plays themselves. Many are familiar with the words, "O mistress mine, where are you roaming?" while quite ignorant of their origin in Shakespeare's comedy *Twelfth Night*. Composers from the Renaissance on, and especially those of the 20th century, have found in the musicality of his poetry the perfect texts for choral compositions. Today's program of choral music on Shakespeare texts includes music by composers from six countries: Denmark, Finland, England, France, Switzerland, and the United States.

The years 1950 and 1951 were fruitful ones for the first three composers on today's program. That's when, by coincidence, each wrote a significant *a cappella* choral work based on Shakespeare songs. **Knud Jeppesen** was a Danish musicologist and scholar who taught at the Royal Danish Academy of Music, and was later a professor at Aarhus University. He did important work on Palestrina, and Renaissance counterpoint more generally. In 1949 he discovered ten previously unknown masses of Palestrina. He was also an expert on 16th century Italian secular songs. His own works include songs, cantatas, an opera, and chamber works. His *Four Shakespeare Songs*, on the themes of winter, spring, and summer, are genial and inventive. There is a symmetry to his choice of keys, which move from G minor to F minor to F major, and finally to G major.

Blow, Blow Thou Winter Wind, As You Like It Act II Sc vii

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Then heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:

Heigh-ho! sing, heigh-ho! Unto the
green holly:
Most friendship is feigning, most
loving mere folly:

Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not

Heigh-ho! sing heigh-ho! etc.

Winter, Love's Labour's Lost Act V Sc ii

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,

When blood is nipt and ways be foul,
Then nightly sings the staring owl,
Tu-whit; Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's
saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,

When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
 Tu-whit; Tu-who, a merry note,
While greasy Joan doth keel the pot.

Spring, *Love's Labour's Lost* Act V Sc ii

When daisies pied and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men; for thus sings he,
 Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

clocks,
When turtles tread, and rooks, and
daws,
And maidens bleach their summer
smocks,
The cuckoo then on every tree,
Mocks married men; for thus sings he,
 Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's

Under the Greenwood Tree, *As You Like It* Act II Sc v

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come
hither:
 Here shall he see
 No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i'th'sun,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come
hither:
 Here shall he see
 No enemy
But winter and rough weather.

Ralph Vaughan Williams was certainly the most important English composer of his generation. A man of broad interests, he was an important symphonist, a "visionary" whose works often displayed a mystical element, and a collector of over 800 folk songs. In the *New Grove's Dictionary*, his biographer credits him with "recreating an English musical vernacular."

In 1934 Vaughan Williams authored a book, *National Music*, which explains some of his vision. He wrote:

Art...if it is to be of any value...must grow out of the very life of the composer himself.... Our composers are much too fond of going to concerts. There they hear the finished product. What the artist should be concerned with is the raw material,...the lilt of the chorus at a music hall,...the rousing fervor of a Salvation Army hymn....

In 1951 Vaughan Williams was asked to compose a work for a *cappella* chorus that would be used as a "test piece" for the national competitive

festival of the British Federation of Music Festivals, of which he was president. The work he wrote was a masterpiece, a sophisticated set of pieces for eight to ten voices in a personal style, achieved after long study of Brahms, Wagner, Debussy, and Ravel.

In *Full Fathom Five* the deepest voices (appropriately) sing the text, while the upper parts divide into tone clusters, producing distant, barely heard bell sounds. All voices join in a shimmering modal wave of chords illustrating the “sea change” in the middle section. It is hard to imagine harmonies more perfectly evocative of the “gorgeous palaces” and “solemn temples” than those in the second movement. The dreamy atmosphere turns to a livelier kind of magic in *Over Hill, Over Dale*, with the fairy's quicksilver motion and folk-like soprano melody.

Full Fathom Five, *The Tempest* Act I Sc ii

Full fathom five thy father lies;	Into something rich and strange.
Of his bones are coral made;	Sea-nymphs hourly ring his knell:
Those are pearls that were his eyes;	Ding-dong.
Nothing of him that doth fade	Hark! now I hear
But doth suffer a sea-change	them,--Ding-dong, bell.

The Cloud Capped Towers, *The Tempest* Act IV Sc i

The cloud-capp'd towers, the gorgeous palaces,	And, like this insubstantial pageant faded,
The solemn temples, the great globe itself,	Leave not a rack behind. We are such stuff
Yea, all which it inherit, shall dissolve,	As dreams are made on; and our little life
	Is rounded with a sleep...

Over Hill, Over Dale, *A Midsummer Night's Dream* Act II Sc i

Over hill, over dale,	The cowslips tall her pensioners be:
Thorough bush, thorough brier,	In their gold coats spots you see;
Over park, over pale,	Those be rubies, fairy favours,
Thorough flood, thorough fire,	In those freckles live their savours:
I do wander every where,	I must go and seek some dewdrops
Swifter than the moon's sphere;	here,
And I serve the fairy queen,	And hang a pearl in every cowslip's
To dew her orbs upon the green.	ear.

The Swiss composer **Frank Martin** wrote his first opera, *Der Sturm* (*The Tempest*) in the 1950s. Shakespeare's *Tempest* had long interested Martin for the psychological complexity of its characters — Prospero, Caliban, Ariel. Ariel, with his dreamlike combination of real and fairy nature, was central to the opera and it was with his music that Martin began. Because of Ariel's omnipresence and immateriality, Martin represents the spirit by a dancer onstage,

and an *a cappella* chorus offstage. A well-timed commission from the Netherlands Chamber Choir, a small group whose members were equally skilled as soloists and ensemble singers, enabled Martin to write *Songs of Ariel* in 1950. Thus the *Songs* exist both as an independent choral work and as part of the opera, finished five years later, which received its premiere at the Vienna State Opera.

In his study, *Frank Martin ou la réalité du rêve*, Bernard Martin has written, “The songs of Ariel, as conceived by Shakespeare, are the perfect image of human irrationality, where dream and reality are inextricably intertwined, and where the rupture in logic represents — more than a loss of substance — an extraordinary enrichment of consciousness.” *The New York Times*’ obituary said, “Mr. Martin’s music was marked by a refined sense of craftsmanship and a highly individualized style that refused to be bound to any of the popular twentieth-century orthodoxies.”

One of the devices that Martin finds to represent Ariel’s magic side is an unusual scale pattern, a minor mode with a lowered fifth degree. The unlikely arrangement of whole and half steps strikes the ear as unreal. The harmony is totally unconventional (“irrational”) in its progressions, though at all times triadic. The voices divide into as many as sixteen parts as they evoke the natural world of the island “full of noises” with its crowing cock, barking dogs, chiming bells, and buzzing bees. In the last song, Ariel rejoices that Prospero has freed him from his servitude.

Cinc pièces tirées de la Tempête de Shakespeare

I

Act I Scene ii

Ariel (singing):

Come unto these yellow sands,

And then take hands.

Courtsied when you have, and
kissed

The wild waves whist.

Foot it feately here and there,

And, sweet sprites,

The burthen bear. Hark, hark!

Ariel:

The watchdogs bark.

(within):

Bow-wow!

Ariel:

Hark, hark! I hear

The strain of strutting Chanticleer

Cry: Cock-a-diddle-dow.

Spirits:

Bow-wow.

(within):

Bow-wow!

II

Act I Scene ii

Ariel (singing):

Full fathom five thy father lies.

Of his bones are coral made.

Those are pearls that were his eyes.

Nothing of him that doth fade,

But doth suffer a sea-change

Into something rich and strange.

Sea-nymphs hourly ring his knell

Spirits:
Ding-dong.

Hark, now I hear them.

Ariel:

(within):
Ding-dong, bell.

III

Act IV Scene i

Ariel:
Before you can say "Come" and "Go,"
And breathe twice and cry "So, so!"
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master, no?

IV

Act III Scene iii

Ariel:
You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you—and on this island
Where man doth not inhabit, you 'mongst men
Being most unfit to live. I have made you mad,
And even with suchlike valor men hang and drown
Their proper selves.
You fools! I and my fellows
Are ministers of fate. The elements
Of whom your swords are tempered may as well
Wound the loud winds or with bemocked-at stabs
Kill the still-closing waters as diminish
One dowl that's in my plume. My fellow ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember!
Remember—For that's my business to you—that you three
From Milan did supplant good Prospero,
Exposed unto the sea, which hath requit it,
Him and his innocent child. For which foul deed
The powers—delaying, not forgetting—have
Incensed the seas and shores, yea, all the creatures,
Against your peace.—Thee of thy son, Alonso,
They have bereft, and do pronounce by me
Lingering perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from—
Which here, in this most desolate isle, else falls
Upon your heads—is nothing but hearts' sorrow
And a clear life ensuing.

IV**Act III Scene iii***Ariel (sings):*

Where the bee sucks, there suck I.
 In a cowslip's bell I lie.
 There I couch when owls do cry.
 On the bat's back I do fly

After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on
 the bough.

We turn to three American composers who have written very different pieces for men's voices on Shakespeare texts. **Robert Washburn** wrote more than 150 works, many for orchestra, concert band, or chorus. He was a teacher and Dean at the Crane School of Music at the State University of New York at Potsdam. A musician of wide interests, he also studied the music of Africa and Asia. His *O Mistress Mine*, published in 1963, is one of *Three Shakespearean Love Songs*. Washburn died in November 2013.

O Mistress Mine, Twelfth Night or What You Will Act II Sc iii

O mistress mine, where are you roaming?
 O, stay and hear; your true-love's coming,
 That can sing both high and low:
 Trip no further, pretty sweeting;
 Journeys end in lovers' meeting,
 Every wise man's son doth know.

What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come kiss me, sweet-and-twenty,
 Youth's a stuff will not endure.

Alaric (Rokko) Jans has a long history with Shakespeare, having composed the music for many award-winning plays in Chicago and other venues. He has also composed for films, including *The Winslow Boy*. When he was an undergraduate at Harvard he formed a folk-rock band called "Ned," which is still active. He was recently in New York City for the preparation of a new musical produced by the Theater for the New City on Dickens' *Nicholas Nickleby*, for which he wrote both the lyrics and the music. For *Chimes at Midnight*, he has adapted a text from *Henry IV, Part II*, and written a classic barbershop-style piece for soloist and men's chorus.

Chimes at Midnight, Henry IV, Part II Act 3 Sc 2 plus text added by Jans

We have heard the chimes at
 midnight
 Oh, the days that we have seen
 And the dusty tracks behind mark
 where we've been

One by one our friends have parted
 Their lips bid no farewell
 Where the road stretched out before
 us leads
 No one can ever tell

Every man has his own journey
So from father down to son
Every passing day will find us
moving on

Now the path ahead grows shorter
Look back at where we've been:
We have heard the chimes at
midnight
Oh, the days that we have seen.

Tom Benjamin is a choral conductor, educator, and composer of 60 published works. He recently retired from the faculty of the Peabody Conservatory. The author of books on music theory and counterpoint, his music includes symphonies, oratorios, and song cycles, as well as choral works. *Chantey* is an unusual choice among Shakespeare texts because it is neither a poem about love or nature, but a rip-roaring sailor song that would have pleased the less-educated "groundlings" in the least expensive seats at the old Globe. The song appears in *The Tempest*, sung by a drunken Stephano in a comical scene with Trinculo and Caliban, and has little to do with the plot.

Chantey, *The Tempest* Act II Sc ii

The master, the swabber, the boatswain, and I,
The gunner, and his mate,
Loved Moll, Meg, and Marion, and Margery,
But none of us car'd for Kate;

For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She lov'd not the savour of tar nor of pitch;
Yet a tailor might scratch her where'er she did itch.
Then, to sea, boys, and let her go hang!

Hector Berlioz was the leading French composer of the 19th century, writing programmatic and dramatic symphonies, song cycles, and large-scale oratorios while supporting himself as a music critic. The ballad *La mort d'Ophélie* is interesting both for its beautiful writing for women's voices, and because of Berlioz's great passion for Shakespeare and a Shakespearean actress. In 1827 the 24-year-old Berlioz first saw the actress Harriett Smithson portray Ophelia. Obsessed and infatuated with the actress, Berlioz expressed his passion as an *idée fixe* — a recurring motif in his *Symphonie Fantastique* (1830). In 1833 they married, but in 1842 drifted apart.

La mort d'Ophélie is one of a number of works Berlioz wrote on Shakespearean themes. He must have been pleased with the work — he cast it first as a solo song, then for a chorus with either piano or orchestral accompaniment. The four-stanza poem provides many opportunities for word painting. The sixteenth note piano figure represents the brook, and is constant except for the most dramatic moments. Ophelia's song is suggested by a plaintive, wordless refrain heard in the voices and in the piano interlude. The French text is not a direct translation of Shakespeare; it is a poem by Ernest Legouvé called *Ballade d'après Shakespeare*.

***La mort d'Ophélie*, Ernest Legouvé, after Shakespeare (English translation by Beatrice Brewster)**

*Après d'un torrent, Ophélie
Cueillait tout en suivant le bord,
Dans sa douce et tendre folie,*

*Des pervenches, des boutons d'or,
Des iris aux couleurs d'opale,
Et de ces fleurs d'un rose pale,
Qu'on appelle des doigts de mort.
Ah!*

*Puis élevant sur ses mains blanches
Les rians trésors du matin,
Elle les suspendait aux branches,
Aux branches d'un saule voisin;
Mais, trop faible, le rameau plie,
Se brise, et la pauvre Ophélie
Tombe, sa guirlande à la main.*

*Quelques instants, sa robe enflée
La tint encore sur le courant,
Et comme une voile gonflée,
Elle flottait toujours, chantant,
Chantant quelque vieille ballade,
Chantant ainsi qu'une naïade
Née au milieu de ce torrent.*

*Mais cette étrange mélodie
Passa rapide comme un son;
Par les flots la robe alourdie
Bientôt dans l'abîme profond;
Entraîna la pauvre insensée,*

*Laissant à peine commencé
Sa mélodieuse chanson.
Ah!*

Beside a brook Ophelia
Was gathering, (as she followed the
Water's edge, in her gentle and
Loving distraction,)
Periwinkles, crow-flowers,
Opal-tinted irises,
And those pale pink blossoms
Called dead men's fingers.
Ah!

Then, lifting in her white hands
The morning's smiling treasures,
She hung them on the branches of a
nearby willow;
But the bough is too weak, bends,
Breaks, and poor Ophelia
Falls, a garland in her hand.

For a few moments her dress spread
Wide, bore her up on the water
And, like an air-filled sail,
She floated, singing still,
Chanting some old tune,
Singing like some naiad
Born in this very stream.

But this strange song
Ended, brief as a snatch of sound.
Her garment, heavy with water
Soon into the depths
Dragged the poor distracted creature,

Leaving as yet hardly begun
Her melodious song.
Ah!

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

In recent years Mäntyjärvi has been commissioned by major groups, including Chanticleer, the World Symposium on Choral Music, and The King's Singers. His first set of *Four Shakespeare Songs* was followed, more than a decade later, by *More Shakespeare Songs*, and then *No More Shakespeare Songs*. His discography is extensive, with one piece, *Pseudo-Yoik*, having more than 30 recordings.

Four Shakespeare Songs was written in 1984 for the student choir of the University of Helsinki. Mäntyjärvi was a member of the group from 1982 to 1987, and conducted it from 1988 to 1993. He has written his own program notes on the cycle:

Four Shakespeare Songs is a blend of Renaissance poetry and contemporary music. The choral writing is varied and demanding, although the music never strays very far from traditional tonal harmony. The texts are songs from Shakespeare's plays.

- *Come Away, Death (Twelfth Night) is a lament of unhappy love, typical for Renaissance lyrics: the narrator begs his friends to bury him, as he has been killed by the coldness of the "cruel maid" that he loves. The falling figure on the repeated word "weep" towards the end echoes the Renaissance practice of word-painting in music.*
- *Lullaby (A Midsummer Night's Dream) is sung by fairies to their Queen. It is a soft and tranquil mood piece in siciliano rhythm.*
- *Double, Double Toil and Trouble (Macbeth), on the other hand, is a sort of Medieval cookery programme. The three witches, or weird sisters, chant the ingredients of a magic potion that they are brewing. This is the potion that the witches use later in the same scene, when they prophesy to Macbeth that he will become King of Scotland. The text is rather wild, and the music uses a wide range of devices up to and including speech choir.*
- *Full Fathom Five (The Tempest) is a comforting yet ghoulish description of how the body of a drowned man is transformed into treasures of the sea and how mermaids ring funeral bells for him.*

Come Away, Death, Twelfth Night or What You Will Act II Sc iv

Come away, come away, death,
 And in sad cypress let me be
 laid.
 Fly away, fly away, breath;
 I am slain by a fair cruel maid.
 My shroud of white, stuck all with
 yew,
 O prepare it!
 My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet,
 On my black coffin let there be
 strown;
 Not a friend, not a friend greet
 My poor corpse, where my
 bones shall be thrown,
 A thousand thousand sighs to save,
 Lay me, O, where
 Sad true lover never find my grave,
 To weep there!

Lullaby, *A Midsummer Night's Dream* Act II Sc ii

You spotted snakes with double
tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no
wrong,
Come not near our fairy queen.

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla,
lullaby:
Never harm,

Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd
spinnners, hence!
Beetles black, approach not near:
Worm nor snail, do no offence.

Philomel, with melody
Sing in our sweet lullaby, etc.

Double, Double Toil and Trouble, *Macbeth* Act IV Sc i

Thrice the brinded cat hath mewed.
Thrice and once the hedge-pig
whined.
Harpier cries:--'tis time, 'tis time.

Round about the cauldron go;
In the poison'd entrails throw.—
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i'the charmed pot.

Double, double toil and trouble
Fire, burn; and, cauldron, bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's
sting,
Lizard's leg, and owlet's wing,--
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Double, double toil and trouble etc.

Scale of dragon; tooth of wolf;
Witches' mummy; maw and gulf
Of the ravin'd salt-sea shark;
Root of hemlock digg'd i'the dark;
Liver of blaspheming Jew;
Gall of goat; and slips of yew
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe
Ditch-delivered by a drab,--
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For th'ingredients of our cauldron.

Double, double toil and trouble etc.

...
By the pricking of my thumbs,
Something wicked this way
comes:--
Open, locks,
Whoever knocks!

Today's program closes with a second setting of *O Mistress Mine*, this one written in 2002 by composer György Orbán. New Amsterdam Singers has previously sung two of his more famous works, *Mundi Renovatio*, and *Daemon irrepit calidus*. A Hungarian born in Transylvania, Orbán often writes choral music that mixes traditional material with jazz. – *Clara Longstreth*

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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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Joseph J. Brooks
James P. Crowell*
Timothy DeWerff*
Brian Farrell
Philip Holmgren**
Steve Holtje*
Michael Scott Landy
John Leuenhagen
Michael Milton
Alex Moggridge
Robert H. Palmer
Ray Scheindlin
Michael Zimmerman

*Chamber Chorus

**Chamber Chorus only

#guest artist

About the Artists

The NEW AMSTERDAM SINGERS, now in its forty-sixth year, is known for the breadth and variety of its repertoire. Specializing in *a cappella* and double chorus works, the chorus sings music ranging from the 16th century through contemporary pieces, including many it has commissioned. Recent world premieres include compositions by Jacob Avshalomov, Behzad Ranjbaran, Alla Borzova, Alexander Dmitriev, Charles Fussell, Katherine Hoover, Paul Alan Levi and Ronald Perera. New York City premieres include works by Adolphus Hailstork, Matthew Harris, Kirke Mechem and Daniel Pinkham, and more than twenty others.

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

NAS appears internationally under Ms. Longstreth's direction. The chorus has sung at the Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at Miedzyzdroje, Poland; the Festival of the Algarve in Portugal; Les Chorégies d'Orange in France; and the Llangollen International Musical Eisteddfod in Wales. More recently the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Russia and the Baltics, and Argentina and Uruguay. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa. In 2013 NAS performed in South Africa.

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

In 1997, Ms. Longstreth guest-conducted the Limón Dance Company in performance with NAS and the Riverside Choir. In 2000 she conducted NAS and the Mannes College Orchestra in the folk opera *Down in the Valley* during Symphony Space's "Wall to Wall Kurt Weill" program. In 2005 she conducted the Park Avenue Chamber Symphony in a joint performance with NAS of Paul Alan Levi's *Mark Twain Suite*. She is a frequent guest conductor at the annual Messiah Sing-In at Avery Fisher Hall and at the summer sings of the West Village Chorale, the New York Choral Society and other choruses. In February 2006 Ms. Longstreth presented a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2007 she was engaged to serve as consultant on contemporary music to Hunter High School under a new program funded by the

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

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

MAX BLUM received his Master's degree in Choral Conducting at the Yale School of Music, where he studied with Masaaki Suzuki, Marguerite Brooks and Jeffrey Douma. He is currently on the music faculty at Brooklyn College, where he is the director of the Conservatory Singers. He also performs regularly as a professional tenor in the New York Choral Artists, the Yale Choral Artists, and the Choir of Saint Ignatius of Antioch. This is his third season with New Amsterdam Singers.

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

RYAN KARELS is the representative comedian for North Dakota (Huffington Post, 2011). He performs improv comedy at the Upright Citizens Brigade Theater and has appeared on *Late Night with Conan O'Brien*, *Royal Pains*, and in *The Music Never Stopped*. He was in the original Off-Broadway cast of *Gutenberg! The Musical!* and a number of works with Les Freres Corbusier.

NAS CDs

NAS recently released its 40th Anniversary two-CD set, a compilation of best-loved concert performances. The collection contains 24 selections, dating from our Merkin Concert Hall debut in May 1983, almost 2-1/2 hours of music for just \$20. Composers represented include Bach, Schein, Schutz, Haydn, Schubert, Dvorak, Brahms, Byrd, Copland, Joplin, Poulenc, Frank Martin, Britten, Paul Alan Levi, Matthew Harris, Ronald Perera, and Irving Fine.

NAS also has available our second commercial CD, *Island of Hope*, featuring 20th-century American choral music. It includes works by Leonard Bernstein, Ricky Ian Gordon, Paul Alan Levi, Ronald Perera, and Randall Thompson. Our first CD, *American Journey*, also focuses on American composers, among them Samuel Barber, Matthew Harris, Charles Ives, and Halsey Stevens. Both appear on the Albany Records label and are available for \$15 each at our concerts. NAS CDs can also be obtained by mail from New Amsterdam Singers, P.O. Box 373, New York, NY 10025. Please add \$3 for shipping and handling on mail orders. Tapes and CDs of selected NAS performances are also available.

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