

NEW AMSTERDAM SINGERS

CLARA LONGSTRETH, Music Director
2022-2023 Season



*Broadway Presbyterian Church
114th Street and Broadway
New York City*

NEW AMSTERDAM SINGERS

Clara Longstreth, *Music Director*
José Juan Marzal Fernandez, *Assistant Conductor*
Pen Ying Fang, *Accompanist*
Dongsok Shin, *Keyboards*
David Bakamjian, *Violoncello*

Psalms and Carols: The Sounds of Joy

Psalm 84

Heinrich Schütz
(1585-1672)

Dongsok Shin, *chamber organ*
David Bakamjian, *violoncello*

and the swallow (Psalm 84)

Caroline Shaw
(b. 1981)

Full Chorus

Be Glad in the Lord

Rosephanye Powell
(b. 1962)

Carol of the Stranger

Abbie Betinis
(b. 1980)

Christmas Eve

Daniel Pinkham
(1923-2006)

The Babe of Bethlehem

Abbie Betinis
(b. 1980)

Soloists:

Michelle Neary, *soprano*; Isabella Creatura, *alto*, Rebecca Dee, *alto*

Jubilate Deo

Per Gunnar Petersson
(b. 1954)

Chamber Chorus
Dongsok Shin, *piano*

INTERMISSION

Kyrie

Zanaida Robles
(b. 1979)

José Juan Marzal Fernandez, *Conductor*

Jesu, meine Freude

Johann Sebastian Bach
(1685-1750)

Dongsok Shin, *chamber organ*
David Bakamjian, *violoncello*

Masks must be worn during the concert.

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

Today's program begins and ends with Baroque masterpieces by German composers Heinrich Schütz and Johann Sebastian Bach. In between, we sing music by living composers, mostly American. Four of the texts are psalms, three are poems, while Bach mixes chorale and biblical texts.

Heinrich Schütz was the greatest German composer of the 17th century, and the first German musician to win international fame. Master of traditional counterpoint and consummate dramatist, creator of giant musical frescoes and refined miniatures, he was a versatile and inventive artist. Like many composers of his day, he traveled to Italy for his musical studies. From age 24 to 27, he studied with Giovanni Gabrieli in Venice. When Schütz returned home, the memory of the Venetian polychoral style traveled with him and was an important influence on his early collection of polychoral motets, the Psalms of David; today, we hear his setting of the 84th Psalm, *Wie lieblich sind deine Wohnungen* (How lovely is thy dwelling place). Most double chorus works are written for two equal choirs, each containing voices from both high and low ranges. In this setting, however, Schütz juxtaposes a high chorus against a low one, an arrangement which allows him to assign the more uplifting sentiments expressed in the psalm to a choir of higher voices, while dark passages such as those dealing with the Valley of Wailing (*das Jammertal*) are handled by the contrasting lower choir.

Schütz uses some special effects to highlight certain phrases. The opening chords form an unusual harmonic progression for special treatment of the word "lovely" (*lieblich*). When he writes about the swoop of birds, the high voices rise and fall in clear word painting. Chromatic lines in a low range express the "Valley of Wailing." Later the musical flow is interrupted by a section of unmeasured chant for a massive choral prayer on ascending chords: d minor, e minor, F major.

Psalm 84 (*Wie lieblich sind deine Wohnungen*)

*Wie lieblich sind deine Wohnungen,
Herre Zebaoth!
Mein Seel verlanget und sehnet sich
Nach den Vorhöfen des Herren.
Mein Leib und Seele freuet sich
In dem lebendigen Gott.*

*Denn der Vogel hat ein Haus funden,
Und die Schwalbe ihr Nest,
Dass sie Junge hecken,
Nämlich deine Altar,
Herre Zebaoth,
Mein König und mein Gott.*

*Wohl denen, die in deinem Hause wohnen;
Die loben dich immerdar, Selah.*

*How lovely are your dwellings,
Lord of hosts!
My soul longs and yearns
After the courts of the Lord
My body and soul rejoice
In the living God.*

*For the bird has found a house,
And the swallow her nest,
That she may hatch her young,
Namely your altar,
Lord of hosts,
My king and my God.*

*Blessed are they who dwell in your house,
They praise you forever and ever, Selah.*

Wohl den Menschen
Die dich für ihre Stärke halten,
Und von Herzen dir nachwandeln.

Blessed the men
Who take you for their strength,
And follow you from the heart.

Die durch das Jammertal gehen
Und graben daselbst Brunnen.
Und die Lehrer werden
Mit viel Segen geschmücket;
Sie erhalten einen Sieg
Nach dem andern,
Dass man sehen muss,
Der rechte Gott sei zu Zion.

They go through the valley of wailing
And dig wells for themselves.
And the teachers are
With many blessings bedecked;
They obtain one victory
After another,
So it can be seen
That the righteous God is in Zion.

Herr Gott Zebaoth, höre mein Gebet,
Vernimm's, Gott Jacob, Sela.
Gott, unser Schild, schau doch,
Siehe an das Reich deines Gesalbten.
Denn ein Tag in deinen Vorhöfen
Ist besser, denn sonst tausend.

Lord God of hosts, hear my prayer;
Listen to it, God of Jacob, Selah.
God, our shield, look,
Behold the kingdom of your anointed.
For one day in your courts
Is better than a thousand elsewhere.

Ich will Lieber der Tür hüten
In meines Gottes Hause,
Denn lange wohnen in der Gottlosen
Hütten.
Denn Gott der Herr ist Sonn und Schild;
Der Herr giebt Gnad und Ehre.
Er wird kein Gutes mangeln lassen den
Frommen.
Herr Zebaoth, wohl dem Menschen,
Der sich auf dich verlässt.

I would rather mind the door
In my God's house
Than dwell forever in the huts of the
ungodly.
For God the Lord is sun and shield;
The Lord gives grace and honor.
He will let no good thing be lacking to the
godly.
Lord of hosts, blessed is the man
Who depends on you.

--translation by Beatrice Brewster

We now turn to another setting of Psalm 84, a text that has been famously set by Brahms, and more recently by Caroline Shaw. Shaw was commissioned by the Netherlands Kammerkoor, and the piece, *and the swallow*, was first performed in 2017 as part of Lincoln Center's White Lights Festival, "150 Psalms." The composer has said that the psalm made her think of the immigration crisis, which she alludes to in her repeated use of the phrase "the sparrow found a house." Thus, she wanted to set the phrase "in a way that feels urgent and not calm."

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming and Yo-Yo Ma, and she has contributed music to films and TV series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. She has written over one hundred works in the last decade.

and the swallow

*how beloved is your dwelling place, o lord of hosts
my soul yearns, faints, my heart and my flesh cry
the sparrow found a house and the swallow, her nest,
where she may raise her young
they pass through the valley of bakka
they make it a place of springs
the autumn rains also cover it with pools*

—Psalm 84

When I began exploring works of composers of color in 2020, one composer made an immediate strong impression. This was Rosephanye Powell, and we have programmed five of her works since 2021.

Dr. Powell's works have been premiered at halls around the country, including Carnegie Hall and Lincoln Center. She has been commissioned by professional choral ensembles, such as Cantus and Chanticleer. Recent highlights include a three-movement work for narrator, chorus, piano and orchestra, commissioned by Harvard University Choirs, Gospel Trinity and premiered at Lincoln Center, and a work for the Sofia Chamber Choir in Bulgaria.

While serving as Professor of Voice at Auburn University, she also travels the country presenting lectures and giving workshops. Her many awards include the "Living Legend Award" presented by California State University at the African Diaspora Sacred Music Festival in Los Angeles. *Be Glad in the Lord*, written in 2009, is an exuberant piece based on Psalms 32 and 34.

Be Glad in the Lord

*Be glad in the Lord and rejoice!
Rejoice all you righteous ones.
And shout for joy in the midst of the temple.
Rejoice for Jehovah is God.*

*O taste and see that the Lord is good.
Blest are they who trust in God.
Be glad in the Lord and rejoice.*

---Psalms 32 and 34

Composer Abbie Betinis has had her music performed on four continents, totaling over 500 performances in 2018 alone. A two-time McKnight Artist Fellow, and listed in NPR Music's 100 Composers Under 40, she was recently named Musical America's Artist of the Month, with a feature article lauding her "contrapuntal vitality" and "her ability to use her talents to effect social change." Betinis has written over 80 commissioned pieces for world-class organizations, including the American Choral Directors Association, Cantus, Chorus Pro Musica, Dale Warland Singers, The Schubert Club, St. Olaf Choir, and Zeitgeist. She lives in Minnesota, where she is Adjunct Professor of Composition at Concordia University-St. Paul and co-founding executive director of Justice Choir.

New Amsterdam Singers first performed a work of Betinis in 2008, and we have since then sung seven of her compositions. "Carol of the Stranger" was written in 2013 in collaboration with the poet Michael Dennis Browne, professor emeritus at the University of Minnesota, where he taught in the English department for 39 years. The poem takes its first line from a plaque that hangs above the poet's doorway.

Carol of the Stranger

*Peace and grace be to this house
Where all are welcomed in;
Receive the guest, receive this heart;
Tell the Stranger, tell.*

*Tell the Stranger what you cannot tell
those who love you and desire your joy:
Tell.*

*Make tall your walls, make long those beams,
Who once believed alone;
Make wide the circle, feed the fire:
Tell the Silence, tell.*

*Tell the Silence what you cannot tell
those who love you and desire your joy:
Tell.*

*Blessings be upon this place,
Let ev'ry wound be healed,
Let ev'ry secret, ev'ry dream:
Tell the Angel, tell.*

*Tell the Angel what you cannot tell
those who love you and desire your joy:
Tell.*

*Peace and grace be to this house,
All will be returned;
Let ev'ry soul be called your own,
Tell the Myst'ry, tell.*

*Tell the Myst'ry what you cannot tell
those who love you and desire your joy:
Tell.*

—Michael Dennis Brown

Daniel Pinkham was a prolific and versatile composer who wrote four symphonies, several concertos, and chamber works. He also wrote twenty documentary television and film scores. His symphonies have been performed by major orchestras such as the New York Philharmonic, the Buffalo Symphony, and the Boston Pops. He was on the faculty of the New England Conservatory, and from 1958 through 2000 was Music Director of King's Chapel in Boston. His choral works are very popular, and NAS has sung at least four of them. "Christmas Eve," from 1956, sets a lovely poem by Robert Hillyer.

Christmas Eve

*The snow lies crisp beneath the stars,
On roofs and on the ground.
Late footsteps crunch along the paths,
There is no other sound.*

*So cold it is the roadside trees
Snap in the rigid frost,
A dreadful night to think on them,
The homeless and the lost.*

*The dead sleep shelter'd in the tomb,
The rich drink in the hall.
The Virgin and the Holy Child
Lie shivering in a stall.*

—Robert Hillyer

Now we turn to a second work by Abbie Betinis, *The Babe of Bethlehem*, which we first sang in 2010. The piece starts with a simple melody by William Walker, a 19th Century evangelical preacher who traveled widely, teaching music through the shape note system. Betinis uses six of Walker's original eight verses, and each is given a different treatment, culminating in an eight-voice Hallelujah.

The text is a Christian interpretation of the birth of Jesus, telling the story as the "good news" Walker believed it to be.

The Babe of Bethlehem

*Ye nations all, on you I call,
Come heed this declaration,
And don't refuse this glorious news
of Jesus and salvation;
To royal Jews came first the news
Of Christ the great Messiah,
As was foretold by prophets old,
Isaiah Jeremiah.*

*To Abraham the promise came,
And to his seed forever,
A light to shine in Isaac's line,
By scripture we discover;
Hail, promised morn! The saviour born,
The glorious Mediator,
God's blessed Word made flesh and blood,
Assumed the human nature.*

*His parents poor in earthly store,
To entertain the stranger
They found no bed to lay his head,
but in a lowly manger;
No royal things, as used by kings,
were seen by those that found him,
But in the hay the stranger lay,
with swaddling bands around him.*

*On this same night a glorious light
to shepherds there appeared,
Bright angels came in shining flame,
they saw and greatly feared;
The angels said, "Be not afraid,
although we much alarm you,
We do appear good news to bear,
as now we will inform you."*

*The city's name is Bethlehem,
in which God hath appointed,
This glorious morn a Saviour's born,
for him God hath anointed;
By this you'll know, if you will go,
to see this little stranger,
His lovely charms in Mary's arms,
both lying in a manger.*

*When this was said, straightway was made
a glorious sound from heaven!
Each flaming tongue an anthem sung,
"To you a Saviour's given!"
In Jesus' name, the glorious theme,
we elevate our voices,
At Jesus' birth be peace on earth,
meanwhile all heav'n rejoices!
Sing Hallelujah!*

—William Walker

The Swedish composer Per Gunnar Petersson has composed nearly one hundred works, mainly for chorus and organ. He has fulfilled many commissions in Sweden and Europe. Since 1978 he has held the position of organist and choirmaster in the parish of Älmhult. His works are sung throughout Europe and America. NAS sang his *De Profundis* in 2018. *Jubilate Deo*, written in 2015, is a joyful setting of Psalm 100 for chorus and organ or piano.

Jubilate Deo

*Jubilate Deo omnis terra:
Servite Domino in laetitia!*

*Make a joyful noise to the Lord, all the earth!
Serve the Lord with gladness!*

--Psalm 100

Composer Zanaida Robles is new to NAS, but not to the choral community in our country. Her 1998 work, *Kyrie*, is an emotional piece that builds in intensity before resolving quietly. Here is her biography from her website.

Dr. Zanaida Stewart Robles is a fierce advocate for diversity and inclusion in music education and performance. Authentic interpersonal connection and relationship-building are core principles of her teaching and performance methods. Born, raised, and educated in Southern California, she is in demand as a vocalist, conductor, clinician and adjudicator for competitions, festivals, and conferences related to choral and solo vocal music. She holds a Doctor of Musical Arts degree from the USC Thornton School of Music, a Master of Music degree from CSU Northridge, a Bachelor of Music degree from CSU Long Beach, and she is a graduate of the Los Angeles County High School for the Arts.

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

*Lord, have mercy
Christ, have mercy
Lord, have mercy*

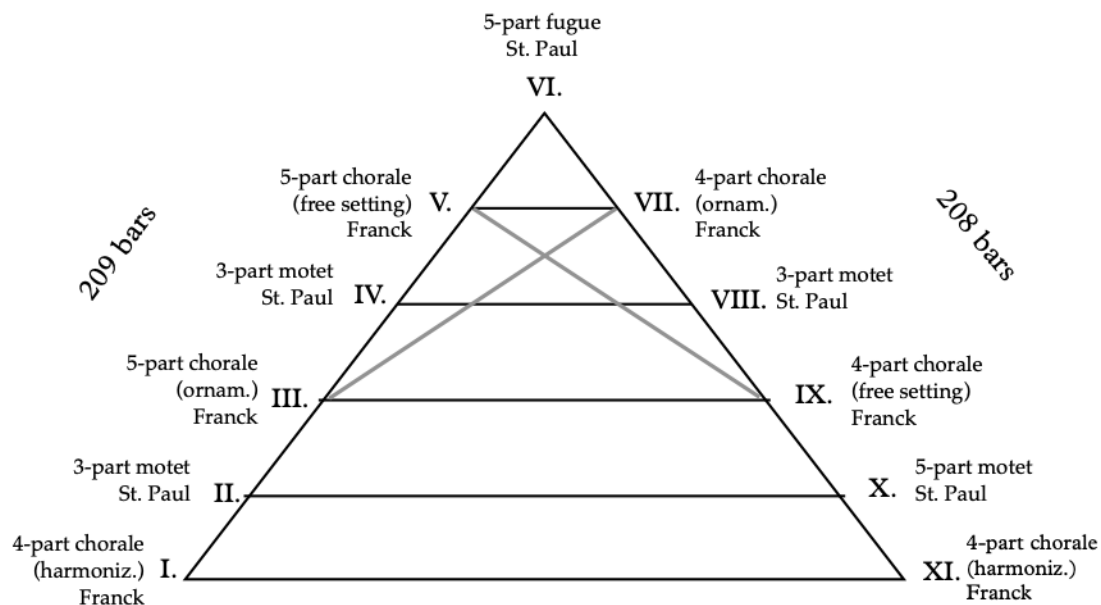
--Ordinary of the Mass

For Johann Sebastian Bach, 1723 was a big year – the year of his appointment to the most important job of his career, a position that combined the cantorship of the Thomaskirche and the civic directorship of music for the city of Leipzig. Bach remained in Leipzig for the rest of his life, from 1723 to 1750, composing at a prodigious rate even as he handled the administration of the church choir school and prepared for weekly and special services. The post at the Thomaskirche had a special advantage for Bach: the school choir tradition was very strong, and because in those days boys' voices did not break until they were 17 or 18, the choir included some extremely experienced boy singers. Perhaps their musical prowess explains why Bach wrote for the voice as if it were a stringed instrument, capitalizing on its

expressive potential while ignoring its more prosaic requirements, such as the occasional pause for breath!

Today's program concludes with a work Bach wrote during his time in Leipzig, the motet *Jesu, meine Freude*. The word "motet" has been used to describe various kinds of music since it was coined from the French mot, meaning "word," 800 years ago, but by Bach's time it described a sacred choral work with optional instrumental accompaniment. Bach's church did not require him to write motets, since there was a collection of them already in use; on certain special occasions, however, a new motet would be requested, and Bach would be asked to write it. It was once thought that Bach wrote his longest motet, *Jesu, meine Freude*, for the memorial service of the wife of the postmaster in 1723, but more recent scholarship posits that it could have been written later, in any case before 1735.

Although it can be called a funeral motet, the emphasis here is not on sorrow, but on confidence and faith. The motet is based on the chorale tune of the same name by Johann Crüger (1653) and on Johann Franck's text for it. Bach chose to alternate verses of the chorale with passages from the eighth chapter of St. Paul's Epistle to the Romans. The text has a built-in alternation of style: the six chorale passages are ardent, intimate expressions of simple faith, while the passages from Romans provide more complex theological commentary.



The symmetrical alternations in the text are echoed by unusual symmetry in the arrangement of the eleven movements (see figure). The work is a kind of palindrome, framed by identical four-voice settings of the chorale tune at the beginning and end. The second and next-to-last movements have different words, but are in all ways parallel to each other. They include rich counterpoint in a hidden fugue, and long, winding passages of the word "wandeln," to walk or wander. The third and ninth movements are based on the chorale, one a five-voice harmonization, the other a more independent movement in which the chorale provides a

recurring cantus firmus. The fourth and eighth movements are trios, one for high voices, the other for low voices. The fifth movement is the most elaborate use of the chorale melody, and it is here that the melody is hardest to recognize. It is balanced by the seventh movement, a highly ornamented but less disguised setting of the tune. The central movement at the heart of the motet is an extended fugue on the text "But you are not of the flesh, but of the spirit." There are 209 bars of music before the central fugue, and 208 bars following it. The fugue theme enters ten times. (Bach often used ten fugue entries to refer to the Ten Commandments.)

Bach was as interested in word painting as he was in numbers. The word "Geist" (spirit) receives an elaborate melisma in running 16th notes in three of the movements; the word "Abgrund" (abyss) is set to an octave leap in the basses down to a low F-sharp; "Nichts" (nothing) and "Verstummen" (silence) are followed by long rests. Some of the word painting is more subtle. "Hat mich frei gemacht" (has made me free) is set to a four-beat phrase in 3/4 time (implying "freedom" from the bar line); and the movement "Gute Nacht, o Wesen" (Good night, O existence) omits the bass voices entirely, the basses symbolizing our earth-bound nature.

Jesu, meine Freude

I

*Jesu, meine Freude
Meines herzens Weide,
Jesu meine Zier,
Ach, wie lang, ach lange
Ist dem Herzen bange,
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst liebers werden*

*Jesus, my joy,
My heart's pasture,
Jesus, my jewel,
Oh, how long, how long
Has my heart been fearful
And has longed for you!
Lamb of God, my bridegroom,
Besides you shall nothing on Earth
Be dearer to me.*

II

*Es ist nun nichts, nichts,
nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.*

*Now there is nothing,
nothing condemnable about those
who are in Christ Jesus,
who walk not according to the flesh
but according to the spirit.*

III

*Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.*

*Under your protection
I am free from the storms
Of every enemy.
Let Satan bluster,
let the enemy grow bitter;
Jesus stands by me!
Even if now thunder and lightning rage,
even if sin and hell terrify,
Jesus will shelter me.*

IV

Denn das Gesetz des Geistes,
 der da lebendig machet in Christo Jesu,
 hat mich frei gemacht
 von dem Gesetz der Sünde und des Todes.

For the law of the spirit
 that gives life in Christ Jesus
 has set me free
 from the law of sin and death.

V

Trotz, trotz dem alten Drachen
 Trotz, trotz des Todes Rachen
 Trotz der Furcht darzu!
 Tobe Welt, und springe;
 Ich steh hier und singe
 in gar sich'rer Ruh!
 Gottes Macht hält mir in acht;
 Erd und Abgrund muss verstummen,
 Ob sie noch so brummen.

Despite the old dragon,
 Despite the jaws of death,
 Despite fear as well,
 Rage, world, and burst asunder;
 I stand here and sing
 In fully secure repose.
 God's power keeps me safe;
 Earth and abyss must fall silent,
 Even if they would growl.

VI

Ihr aber seid nicht fleischlich,
 sondern geistlich,
 So anders Gottes Geist in euch wohnet.
 Wer aber Christi Geist nicht hat,
 der ist nicht sein.

However, you are not of the flesh,
 But rather of the spirit,
 So long as the spirit of God dwells in you.
 But whosoever does not have the spirit of Christ,
 that person is not His.

VII

Weg mit allen Schätzen
 Du bist mein Ergötzen,
 Jesu meine Lust!
 Weg, ihr eitlen Ehren,
 Ich mag euch nicht hören,
 Bleibt mir unbewusst!
 Elend, Not, Kreuz, Schmach und Tod
 Soll mich, ob es viel muss leiden,
 Nicht von Jesu scheiden.

Away with all treasures,
 you are my pleasure,
 Jesus, my delight!
 Away, you vain honors,
 I don't want to hear you;
 Remain unknown to me!
 Misery, hardship, affliction, shame and death,
 shall, though I must suffer greatly,
 Not separate me from Jesus.

VIII

So aber Christus in euch ist,
 So ist der Leib zwar tot
 Um der Sünde willen;
 der Geist aber ist das Leben
 um der Gerechtigkeit willen.

But if Christ is in you,
 even if the body is dead
 because of sin;
 the spirit nevertheless is life,
 because of righteousness.

IX

Gute Nacht, o Wesen,
 Das die Welt erlesen,
 Gute Nacht, o Wesen,
 Mir gefällt du nicht!
 Gute nacht ihr Sünden,

Good night, O existence,
 That has chosen the world,
 Good night, O existence,
 You do not please me!
 Good night, you sins,

*Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht
Dir sei ganz, du Lasterleben
Gute Nacht, gute Nacht gegeben.*

X

*So nun der Geist, des,
der Jesum von den Toten auferwecket hat,
in euch wohnet,
so wird auch derselbige
der Christum von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen,
um des Willen, dass sein Geist in euch wohnet.*

XI

*Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
Lauter Wonne sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.*

--Johann Franck

--St. Paul's Epistle to the Romans

*Stay far behind me;
Come no more into the light!
Good night, you pride and pomp
Finally, you life of vice,
Good night, good night I bid you.*

*So now, if the spirit of He
who raised Jesus from the dead,
dwells in you,
then He himself,
who raised Christ from the dead,
gives your mortal bodies life,
because His spirit lives in you.*

*Begone, you spirits of sorrow,
For the master of my joys,
Jesus, enters in.
For those who love God,
Even their afflictions
Must be pure bliss.
Though here I endure mockery and scorn,
Still, even in suffering, you remain,
Jesus, my joy.*

--translation by Beatrice Brewster

Program notes © Clara Longstreth

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*Chamber Chorus

**Chamber Chorus 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 4 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 4 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, Argentina and Uruguay, South Africa, Greece, Iceland, 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, Conductor, is the founder and Music Director of New Amsterdam Singers, and has led the group for its past 53 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." And in June, 2018, Times critic Anthony Tommasini wrote, "You think von Karajan's 35-year reign at the Berlin Philharmonic and Eugene Ormandy's 44-year association with the Philadelphia Orchestra were impressive runs? Well, at a concert on Wednesday night [May 30, 2018], Clara Longstreth concluded her 50th season as music director of the 70-member New Amsterdam Singers....Ms. Longstreth conducted with undiminished energy and focus."

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 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. She has led the chorus on 17 international tours.

José Juan Marzal Fernandez, Assistant Conductor, was born in Puebla, Mexico, where he began studying music at the age of five and performed in children's choirs, including the Children's Choir of BUAP. At the age of 10, he began his studies in violin in the studio of Julio Saldaña Torres in the Música Esperanza Young Academy. In 2013, at the age of 17, Mr. Marzal became the Artistic Conductor of the Saint Cecilia Chamber Choir in Puebla, becoming the youngest conductor in the ensemble's 30-year history.

After receiving a bachelor's degree in music from the Universidad de las Américas Puebla in Mexico, Mr. Marzal was accepted into the choral conducting program at the Manhattan School of Music in New York City, where he graduated with honors in 2021 and studied with Kent Tritle. He is currently part of the artistic team at St. John the Divine in New York City.

Pen Ying Fang, Accompanist, 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 Ms. Fang 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 five. 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 B.M. and M.M. in Piano at Rutgers University.

Dongsok Shin, Keyboards, was born in Boston, and has specialized in early keyboard instruments since the 1980s. He has performed around the world, on radio broadcasts, and on the internet with many different groups, but is most associated with the internationally acclaimed baroque ensemble REBEL since 1997. He is well known as a recording engineer, producer, and editor of early music recordings. He tunes and maintains early keyboard instruments for the Flint Collection, the Metropolitan Opera, and the Metropolitan Museum. Mr. Shin's YouTube videos, produced by the Met Museum, demonstrating their earliest known Bartolomeo Cristofori fortepiano, have garnered over 400,000 views.

David Bakamjian, Violoncello, performs regularly as a recitalist, ensemble player, and recording artist on both modern and baroque cello. He is a founding member of the New York Classical Quartet and of Brooklyn Baroque, whose CDs were deemed a "must buy" by the American Record Guide. David has performed as soloist with the Allentown Symphony, Philharmonia Virtuosi, Beijing Symphony, Early Music New York, Bachanalia Festival Orchestra, Musica Bella, the Hunterdon Symphony, and the Lehigh University Philharmonic, and he has

served as principal cellist for several New York area orchestras, both baroque and modern. As a member of the Casa Verde Trio, he completed six critically acclaimed national tours. On baroque cello, he performs with the American Classical Orchestra, the Long Island Baroque Ensemble, Church of St. Luke's in the Fields, and was principal cello of Early Music New York. The Metropolitan Museum of Art featured him in Evocations of Armenia, a program that he co-wrote for solo cello and spoken word. A dedicated teacher, he directs the Play Week chamber music workshops. He earned his B.A. at Yale, and his Doctorate at SUNY Stony Brook, and was a faculty member of Lehigh University for eight years. He is currently on the faculty of Manhattan College.

Patricia Ann Neely, Manager, is a professional musician, arts administrator, and educator. A graduate of LaGuardia High School of Music and Art and the Performing Arts and Vassar College, she also holds an MFA in Historical Performance from Sarah Lawrence College. Ms. Neely has worked as Director of Events and Concert Management at Mannes College of Music, Jazz at Lincoln Center, and Bard Graduate Center and Senior Director of Programs at Harlem School of the Arts.

An early music specialist, she has been a featured performer with many early music ensembles as a viola da gamba, violone, vielle, and baroque bass player. Those include Sequentia (Cologne, Germany), Rheinische Kantorei, Köln, Smithsonian Chamber Orchestra and its Consort of Viols, Washington Bach Consort, Glimmerglass Opera, New York City Opera, Washington National Cathedral Choir, and Bach Vespers at Holy Trinity. Ms. Neely is currently the managing director and a member of Abendmusik, New York's Period Instrument String Band.

Ms. Neely teaches at the Amherst Early Music Festival and Workshop and the Viola da Gamba Society of America Conclave. She has also taught at The Brearley School, Vassar College, Wagner College, and The Mannes College of Music. She is a member of the Board of Early Music America (EMA) and chaired the Inclusion, Diversity, Equity, and Access (IDEA) Task Force from 2019-2021. She is also on the Board of the Viola da Gamba Society of America (VDGSA) where she currently chairs the Equity, Diversity, and Inclusion committee.

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