

# New Amsterdam Singers

ANNUAL REPORT

2015–2016



The Acropolis, in Athens, Greece.





## PRESIDENT'S REPORT —

### ROBIN BECKHARD

New Amsterdam Singers' 47th season was a joyous and busy year of music-making and fellowship. Our concert audiences were large and enthusiastic. They clearly appreciated the adept mix of repertoire both new and familiar that is a hallmark of Clara's programming artistry. As singers, we enjoyed meeting several composers who were new to us and premiering seven beautiful and intriguing works not previously heard in New York.

As Clara notes in her report, different groups of singers gave a number of "extracurricular" performances throughout the year. In addition to the programs Clara describes, Nina Reiniger again produced two terrific evenings of cabaret at Don't Tell Mama.

Thirteen NASers sang for friends and family, emcee'd by the ever-debonair Mike Milton. This event has quickly become an annual favorite, as is our December post-concert holiday party, masterfully organized by Hannah Kerwin with the help of a team of creative elves.

In March, NAS offered a fun and different benefit at an elegant club called Swing46. The sold-out crowd of 112 guests ate, drank and danced to the music of Timatha Kasten and her TKO Orchestra, as well as NAS cabaret favorites Kate Leahy, Barbara Zucker-Pinchoff, Rick Bonsall and Mike Milton. Including what was earned during a creative silent auction, the evening was a financial and social success. Thanks and kudos to retiring Benefit Committee Chair Dennis Goodenough, and all the others who contributed to this event.

We were sad to see our much-loved Manager Rakia Clark leave us so soon after joining NAS. Rakia was offered a full-time job she couldn't refuse, and we wish her well. Donna Zalichin graciously stepped in to oversee the process of recruiting a new manager, in the midst of finalizing details for our trip to Greece with co-tour coordinator Nina Reiniger at a singularly volatile time. Donna juggled all these tasks – and her "day job" – with characteristic equanimity and grace. We were lucky to receive applications from several well-qualified candidates; our new Manager, Jay Rollins, is a musician (he has sung with City Opera and several other choruses) with strong marketing, PR and social media background. We are delighted to welcome him to the NAS family.

In June, we also welcomed two new non-singing board members to NAS, Becky Rozen and Gwen Simmons. Becky is an amateur violinist with experience and passion for nonprofit development and fundraising. Gwen is an attorney and banker and longtime NAS concertgoer. We are grateful for the enthusiasm, commitment and new insights they bring to us.

It has been both a privilege and a delight to serve as President of NAS for the past three years. The chorus has played a significant role in my life since I joined over 26 years ago, offering friendship, learning, travel and musical excellence. I've been grateful for the opportunity to devote additional time and work these past few years... and am now equally grateful to be able to pass the reins to Andy James, our incoming President. He brings qualities and skills – magnanimity, patience, familiarity with digital and social media – that will serve us well in the coming years.



## MUSIC DIRECTOR'S REPORT — CLARA LONGSTRETH

New Amsterdam Singers' 2014-2015 season was a busy and fruitful one. In September we held our first ever board retreat, and in July almost half the chorus participated in our 15th overseas tour to Greece. Each fall we welcome a few new singers, and in 2014 we enjoyed getting to know some especially good ones. In David Recca, our new assistant conductor, we found an excellent low bass, accomplished accompanist and coach, and a terrific conductor and colleague.

All fall we lived with the jaunty rhythms and instrumentally conceived rolling lines of Bach's splendid double chorus motet, *Singet dem Herrn*. (We rotate through the Bach motets every ten years, roughly speaking.) We found Daniel Pinkham's lively *Christmas Cantata* a good companion piece. The December concert called for a brass quintet in Pinkham and in works of Abbie Betinis, Gabrieli, and Jaako Mäntyjärvi, and a harp for Mechem's *Seven Joys of Christmas*.

In the winter we reveled in some especially tuneful, winning works by old friends like Ronald Perera (*North Country*) and Matt Harris (*Choruses from Tess*) and got to know lovely works by two composers who were new to us, Donald Grantham and Ben Moore. There were four premieres in the March concert.

The May concert included two NYC premieres for the longest works on the program, Michael Dellaira's *Nobody*, on Dickinson poems, and Ben Moore's *Dear Theo*, on stirring letters of Van Gogh. The chamber chorus found the combination of those letters with their musical setting as emotional a combination as any we have sung, well worth the extra rehearsal to master the harmonic shifts! The program of music from 1936 to 2011 included cycles by Poulenc for women, Bernstein for men, and Hindemith for chamber chorus. A unifying element in the evening was the important accompaniment of oboe and English horn in three works. Andrew Adelson played beautifully in Dellaira, Effinger's *Pastorales*, and Whitacre's *She Weeps over Ragoon*.

For the fourth year in a row, *The New York Times* covered our May concert. This time the critic Vivian Schweitzer praised the repertoire, noted the four living composers (three of whom were present), and said the choir sang with "crisp diction, buoyant pulse, and commitment."

During the year there were extra concerts for various occasions. A group of 24 opera-loving volunteers learned a Bizet, a Verdi, and a Wagner chorus to perform with orchestra as part of a chorus of 50 in a benefit for a children's camp. In late May the chamber chorus sang an enthusiastically-received concert at a beautiful church on the banks of the Hudson River in Cold Spring, New York. And in June, an expanded tour group took part in Chorifest, a festival of a dozen choruses, each of which sang a short program on its own and had a chance to listen to other groups perform.

This year NAS was well-run by a combination of dedicated volunteers and our Manager, Rakia Clark, who impressed us with her sparkling personality and gift for writing in her short term with us before moving on to her "dream job" in publishing. I thank our outgoing President Robin Beckhard, Vice President Donna Zalichin, Treasurer Brian Farrell, and Secretary Kate Leahy for their unstinting gift of time and expertise. A great year!

## TREASURER'S REPORT — BRIAN FARRELL



This past season NAS conservatively and purposely balanced expenditures with income, all the while continuing to present original and inspiring concerts for our growing and enthusiastic audience base. Once again we were able to set aside a portion of our year-end balance into a special reserve fund, separate from our endowment, for future commissioned works and for the presentation of an upcoming major work, our just announced and highly anticipated March performance of Frank Martin's masterpiece "Golgotha," which will be performed at the historic Trinity Church with a full symphony orchestra and five professional soloists.

Our ticket sales last year were robust, with each of our three concerts attracting more attendees than the previous year, and our total for the season setting an impressive ten year record. But since we purposely keep our ticket prices affordable, they account for only 20% of our income, while our member dues, music library rentals, and CD sales make up an additional 16%. The remainder of our income is from our special benefit events, such as last year's popular Swing46 dinner/dance, and most significantly from our loyal and generous contributors, both individual and corporate. Last season's expenses increased substantially to \$104,000, which is attributable to normal cost-of-living increases, but our record income of \$130,000 kept pace, and the board set aside \$20,000 into the reserve fund to cover a portion of the cost for our upcoming major concert. Because the orchestra and soloists for "Golgotha" will be professional musicians, and because we will incur additional marketing expenses, that cost is estimated to be in the range of \$75,000. With this in mind, we've also

formed a committee to actively seek corporate sponsorship for this event.

The NAS endowment fund currently totals \$227,189 in a mix of stocks, bonds and cash. Fortunately--and unlike many non-profit arts organizations these days--we have not needed to withdraw from the endowment, due in large part to the continuing support of our individual and corporate donors, all of whom are helping to ensure a secure future for NAS.

formed a committee to actively seek corporate sponsorship for this event.

The NAS endowment fund currently totals \$227,189 in a mix of stocks, bonds and cash. Fortunately--and unlike many non-profit arts organizations these days--we have not needed to withdraw from the endowment, due in large part to the continuing support of our individual and corporate donors, all of whom are helping to ensure a secure future for NAS.

### Actual Income

	2013-2014	2014-2015
Ticket and Other Performance Income	\$23,965	\$26,806
Dues, Music Library, Cookbook and CD's	\$22,267	\$20,692
Fundraisers	\$8,258	\$14,546
Individual and Corporate Contributions	\$43,762	\$54,173
<b>TOTAL INCOME</b>	<b>\$123,174</b>	<b>\$130,133</b>

### Actual Expenses

Personnel	\$43,178	\$52,689
Hired Musicians	\$7,624	\$10,823
Concert, Rehearsal and Music Costs	\$22,555	\$18,315
Advertising and Promotion	\$13,870	\$13,896
Other Operating Expenses	\$7,358	\$8,625
<b>TOTAL EXPENSES</b>	<b>\$94,009</b>	<b>\$104,348</b>
<b>CASH ON HAND</b>	<b>\$29,165</b>	<b>\$25,784</b>
Operating Reserve for Orchestra/Commissions	\$20,000	\$20,000
<b>NET CASH ON HAND</b>	<b>\$9,165</b>	<b>\$5,784</b>



## New Amsterdam Singers Welcomes New Manager

Jay Rollins is thrilled to be joining the NAS team serving as our new Manager. Growing up in a musical household, he went on to receive two degrees in voice performance and enjoy a solo career in opera that allowed him to perform in some of the best houses in the US and Europe.

More recently, Jay transitioned into a new career. He has more than ten years of experience in various capacities in communications, development, public relations, and marketing roles, with extensive work in more than 20 developing countries. With the United Methodist Committee on Relief (UMCOR), he was responsible for the brand and messaging of an organization with a staff of almost 300 in more than 80 countries. He has been called a pioneer in social media for non-profit organizations and quoted in several books including Elizabeth Drescher's Click 2 Save. From the border of Syria to the emerging nation of South Sudan, he has been a one-person producer, photographer, reporter, videographer, grip, and editor.



**NEW AMSTERDAM SINGERS**  
**2015-2016**  
**CONCERT SERIES**

**THE MASS, THE DANCE,  
 THE FEAST**

*Celebrations from Bach to Britten.*

- J.S. Bach . . . . . Fürchte dich nicht
- Lajos Bárdos . . . . . Ave Maris Stella
- Benjamin Britten . . . . . Missa Brevis
- Dietrich Buxtehude . . . . . Missa Brevis
- Orlandus Lassus . . . . . Missa Cantorum
- Cecilia McDowell . . . . . Regina Caeli
- Einojuhani Rautavaara . . . . . Our Joyful'st Feast
- David Willcocks, arr. . . . . Tomorrow shall be my dancing day
- Peter Warlock . . . . . Bethlehem Down

Immanuel Lutheran Church  
 122 East 88th Street (at Lexington Avenue)  
 Friday, December 11, 2015 at 8 o'clock  
 Sunday, December 13, 2015 at 4 o'clock

Reception and caroling following the Sunday Concert.

**GOLGOTHA:**

*A dramatic oratorio in the tradition of Bach's Passions. A rare opportunity to hear this masterpiece by Frank Martin.*

- Frank Martin . . . . . Golgotha  
 with orchestra and soloists  
 Meredith Lustig, soprano  
 Avery Amereau, alto  
 Dann Coakwell, tenor  
 Tyler Duncan, baritone (Jesus)  
 Kevin Deas, bass

Trinity Wall Street Church  
 74 Trinity Place  
 Sunday, March 13, 2016 at 3 o'clock

**THE GOOD EARTH**

*Poems by Langston Hughes, Wendell Berry, Vachel Lindsay, and Emily Dickinson. New music for the land and its fragile glory.*

- Abbie Betinis . . . . . Abraham Lincoln Walks at Midnight  
*New York Premiere*
- Ricky Ian Gordon . . . . . Three by Langston
- Mark Kilstofte . . . . . This Amazing Day  
*New York Premiere*
- Shawn Kirchner . . . . . Hallelujah
- Kirke Mechem . . . . . Green Music  
*New York Premiere*
- Kirke Mechem . . . . . Daybreak in Alabama  
*New York Premiere*
- Robert Paterson . . . . . Choral Suite from A New Eearth  
*New York Premiere*
- Ronald Perera . . . . . Bring Me the Sunset in a Cup  
*New York Premiere*
- Thomas Schudel . . . . . Three Choral Works on poems of  
 Anne Campbell
- Judith Shatin . . . . . Jabberwocky

The Church of the Holy Trinity  
 316 East 88th Street (between 1st and 2nd Avenues)  
 Sunday, May 22, 2016 at 4 o'clock

Saint Ignatius of Antioch Episcopal Church  
 554 West End Avenue (at 87th Street)  
 Wednesday, May 25, 2016 at 8 o'clock

# TIME TRAVELLING THOUGH GREECE



Greece: antique, frozen in time? Yes. And no. Just one of the discoveries 54 NASers would find, setting out on July 2nd, 2015 to explore the rich history of art, architecture, myth, and mystery built over the ages on this curve in the continent over the Mediterranean, not to forget its dozen-plus islands scattered over that ancient sea. Then toss in the drama of being in the birthplace of democracy just at the moment it is in the throes of a continent-wide conflict over its economic future.

Off from NYC, Hawaii, France and Germany flew 38 singers, 12 of whom were returning alumnae -- including two whose romance began on the very first NAS tour -- to Greece in 1985 (NAS has a long romantic history all its own) -- plus 16 non-singing spouses and friends, all eager to carry music to places whose names sing of history and fable alike: Athens, Delphi, Piraeus, Mykonos, Ephesus, Rhodes, Crete, Santorini!

## Friday, July 3

Athens, just days after Greece defaulted on its debt. Bussing in from the airport, the city seemed oddly quiet.

"As though people were holding their breath, waiting to see what would happen to their country."

In two days a referendum would ask citizens to cast either a Yes or No vote to the E.U. recovery plan. As outsiders, all we could do to help was provide some diversion. A little

more than 24 hours before our first concert and hours after landing we had our first rehearsal. Sleep anon.

## Saturday, July 4.

**Off by foot for a guided tour of the Acropolis. Spectacular in its ancient glory, and fortunately near the hotel.**

The first concert. Clara, as is her custom, programmed two local songs for the troupe to sing. Firm was not exactly the word to best describe the grip our folks had on Greek pronunciation. Fortunately, we were hosted by a local chorus, with whom we rehearsed, which was not only fun but gave us a great boost in confidence. There are still gods in Greece.

Oddly enough, the land that gave western drama the Greek Chorus does not have a strong musical choir tradition. Singing choruses are typically sponsored by a corporate entity, and our host choir this night was drawn from employees of the sponsoring Public Power Corporation.

The Greek chorus surprised us with a medley of American music, starting with "Somewhere Over The Rainbow" -- tears erupting in some NAS eyes -- and going on to "Phantom of the Opera," and "Fiddler on the Roof." The show stopper was the performance of the touching duet from Fiddler, "Do You Love Me?" performed by their charismatic conductor with a soprano from his group. They ended with a selection of Greek songs in the difficult 7/8 rhythm common to Greek folk music, a great deal of fun for sing-

ers and audience alike. Happy 4th!

We opened in Athens,

And then off to Delphi --

**Sunday, July 5.  
Referendum Day**

In respect for the importance of this day, our previously scheduled concert was moved forward five days. Athenians would be focused on voting and tracking the returns, so a good day for NAS to tip toe away and explore.

On the road to Delphi the lack of traffic was unmistakable. Alexis, our very knowledgeable, very personable guide used the ride to bring our group up to speed on the economic history of his country, what was at stake, and where it stood at the moment. As one of our group later recalled:

“Not only were we awed by Greece’s extraordinary art and history, but by conversations with shopkeepers in empty shops and bartenders where we were the only customers.”

Modern Delphi is a beautiful town, a tourist attraction itself, and further up Mount Parnassus sit the dramatic ruins of the site of the fabled Oracle. The hike upwards (“Quite a climb for an aging group of singers” puffed an anonymous NASer) was well worth the effort, offering beautiful, expansive views of olive groves, forests, marshes, and of course the sea. Archeological sites in Greece are standing sets for a theatrical mix of myth, magic, and history. What might Pythia, the fabled Oracle, foresee for today’s referendum we wondered? Alexis, our always helpful guide, cautioned:

“The Greeks are a very calm people and you shouldn’t expect rioting.”

We arrived back in Athens to find celebratory crowds in the streets, waving flags and singing songs. The No vote was victorious and people were relieved, but only one shoe had dropped; the future was still uncertain. Some of the more intrepid NASers made their way to Parliament Square to experience the moment first-hand. There they were greeted and embraced by singers from the Greek chorus we sang with on Saturday. Friend-making is something we can do also.

**Monday, July 6.  
From Athens to Piraeus  
Then off to Mykonos --**

At Piraeus, The Port City of Classical and Modern Greece, NAS set out on the Argonaut por-



tion of its quest – along with 1,400 other passengers! Over the years we’ve become accustomed to traveling mostly in our own company and were somewhat overwhelmed by the tour boat scene. Clara thought one of those moments, standing in strict formation wearing lifejackets for a lifeboat drill, was captured well in a line from *The Mikado*:

“Our warriors in serried ranks assembled, they never quail or they conceal it if they do.”

No census of quailers and concealers is available at this writing.

Mykonos is an island of color and beauty with iconic windmills, and like everywhere in Greece a mix of the ancient and modern. It is now possible to purchase T shirts emblazoned with erotic messages.

**Tuesday, July 7.  
Farewell to Mykonos,  
And so on to Ephesus**

And in the spirit of ancient & modern mixes, today NAS sings at the ancient amphitheater in Ephesus, Turkey, once the trade center of the ancient world and renowned for the 25,000 seat theater built in the 3rd Century BCE. We sang a verse each of “O Mistress Mine” and “Ride The Chariot,” which resounded through the outdoor theater’s splendid acoustics to the delight of singers and tourists alike. Quite a kick to sing from Shakespeare to modern tourists on a stage 24 centuries old.

The Lavatorium, a particular tourist draw, is a communal toilet providing cheek-to-cheek accommodation to ancient posteriors. One might wonder if ancients encountering our modern facilities would find the privacy wel-





come, or shun it for its lack of fellowship. By the by, some research suggests such ancient communal facilities were unisex.

It's Turkey, and a particularly theatrical event is a visit to a rug factory. After a demonstration of the long ago weaving techniques still practiced today, the manager has his men bring out one rug at a time. Its merits are discussed in detail. Gradually more and more rugs are brought out, all shapes and sizes, some wool, some silk, some a mixture of the two, each tossed and flung through the air as if magic carpets so their craftsmanship and sheen are exhibited from different angles. Out of the pile of 50 to 100, several of our group now have beautiful hand-made rugs. Clara mentioned to one salesman a trip she and Bevis made to Siberia to see the burial mounds where the Pazryk (the oldest intact carpet ever found) was discovered.

"Excitedly, he took me to a drawer and removed an extraordinary miniature rug, 12 by 12 inches, which was a replica of THE PAZRYK in silk. It was beautiful indeed. He was astonished -- could not believe I wasn't going to purchase it for my husband for a mere 8,000 Euros. He got quite bent out of shape and I had to get very firm."

**From Ephesus  
To The Island of Rhodes --  
Wednesday, July 8.**

Rhodes, like other islands is home to many scrawny cats. Here also was an unmistakable sign of poverty: very young boys and girls sitting in tourist areas "playing" small accordions, simply pushing the bellows in and out, free of anything that could be called music, their empty caps on the ground before them pleading. Greece's financial woes are suddenly made less abstract.

Several members of our group set out to find the synagogue, dating from the 16th Century, that served as a worship place for the 4,000 Jews of Rhodes and Kos who lived there until the Nazis came in 1944. Two fascinating elders were there to help tell the story of the Greek Jews who

perished under Nazi occupation. Mrs. Levy is 93 years old and lived in NYC for many years. An 84 year old French-speaking gentleman whose name we did not catch was 13 when the Nazis rounded up his family and friends. Both survived the camps and take seriously their work as volunteers keeping the story of the Jews of Rhodes alive. Within the small museum attached to the synagogue were photos of them, their parents, friends, and cousins, along with family memorabilia that included Mrs. Levy's mother's wedding dress. Mrs. Levy was pleased to tell her new friends that a week before our visit, a family from South Africa came to celebrate a bar mitzvah under

the beautiful chandeliers in her synagogue. There are angels in Greece.

Guess who was booked to perform on the M/S Celestyal Olympia that night? A first for NAS, which typically performs in churches and more standard concert venues. So, in addition to selections from our traditional repertoire we did a bit of cabaret. Especially well-received was Andre Guthman's "Ain't Got Time To Die" and the ever popular, though seldom heard, "Don Jose from Far Rockaway."

Apart from some sound system flaws, and chatting from some of the audience during the singing ("Isn't there supposed to be gin in a gin & tonic?"), NAS added another arrow to its quiver and took a well-earned bow. This first-hand comment from one of our singers sums it up:

"It was kind of a kick to be cruise ship entertainment. We started behind a silvery curtain and sang on a curved stage under multi-colored lighting in a lounge. It was all a bit surreal."

No business like you know what.

**Thursday, July 9.  
On to Crete and Santorini --**

Timing allowed a too brief survey of Crete, home to the Minoan Civilization during the Bronze Age. The Palace of Knossos is the largest archeological site and considered Europe's oldest city. Within its ruins, art and mythology mix as everywhere in Greece. The surviving imagery and statuary of The Minotaur, a head of a bull on the body of a man, is still sharply visible among the ruins, there long, long before it became irresistible to Picasso.

A short sail across the Aegean wedge of the Mediterranean brought Santorini looming into view. And what a view, beginning with a dark slit of land sneaking out of the sea at the southern end, rising northward into an impressive 1,312 foot high cliff, a remnant of an ancient volcano

whose real eruption has been folded into the myth of Atlantis. It's so easy to get caught up in myth at Santorini because it looks so magical with seemingly inaccessible houses perched high on the cliff, bright white, like snow on a mountain. Even more magical (spookier) are the doorways atop the cliff that open on to nothing.

**Friday, July 10.**  
**And we open again, where?**

Home to Athens, and a morning tour of the beautiful, ultra-modern Acropolis Museum, which provides a stunning showcase for the many antiquities on display and will (it is hoped) offer a permanent home to the sculptures from the Parthenon currently on view in London.

The Final Concert. No particular mix of ancient and modern this time, but certainly a mix of emotions as our view was shifting homeward. The local choir, employees of the Bank of Greece, some of whom looked distinctly unhappy, due to recent economic breaks or the broken air conditioning, we couldn't be sure. Already dripping with sweat, we stepped onstage and the hot lights required us to produce even more. Whew.

But then, unexpectedly --

"Some members of the Greek choir at our first concert paid us the ultimate compliment by attending, and even came up onstage to join us in the Greek songs again!"

"Amazingly, this was by far our best concert. Perhaps we knew that we had to up our game to do our best."

And from Clara....

"One thing that made the trip worth it for me, beyond the sights, was the singers working so hard to make the music come alive, including the difficult, for us, singing fairly complex arrangements of folk songs in Greek. Another was my getting a chance to talk with many singers -- during those interminable waits, as well as at meals -- since there is never time for much socializing during rehearsal during the regular season. Wonderful people to travel with. And no one got sick!"

And some NASers even learned Greek dances! Oppa! (Hooray! Greekwise)

-- *Stateside Anchor: Ed Schultz*  
*Editor: Donna Zalichin*

## NEW YORK TIMES REVIEW

New Amsterdam Singers Perform a Text-Inspired Concert.  
*June 1, 2015*

By Vivien Schweitzer

Concert programmers often try to create thematic links between seemingly disparate works. But the New Amsterdam Singers event on Thursday at St. Ignatius of Antioch Episcopal Church on the Upper West Side was united by only what was described in the program as "unusually appealing texts."

The ensemble, directed by Clara Longstreth, has a strong track record of championing contemporary music. Some of the alluring texts were featured in works by living composers, including Eric Whitacre, Matthew Harris, Michael Dellaira and Ben Moore, who is also a painter.

A highlight was Mr. Moore's moving "Dear Theo," set to excerpts from letters by Vincent van Gogh to his brother Theo, an art dealer who supported Vincent throughout his career. The work, sung by mixed choir and the soprano Allison Gish, the alto Rebecca Dee, the tenor Nathaniel Granor and the bass Rick Bonsall, is set to texts that cover a wide swath of the painter's life and struggles.

The selected texts, evocatively set to reveal the nuances of the emotive prose, included the mournful "At times I feel already broken," "I must leave a souvenir" and "I found a woman."

Mr. Whitacre set his lovely, lilting "She Weeps

Over Ragoon" for women's voices, English horn and piano to a poem of the same title by James Joyce. The pianist Pen Ying Fang was the deft accompanist; Andrew Adelson played the English horn solo beautifully.

Mr. Dellaira set his engaging, vividly scored "Nobody" to Emily Dickinson's poem "I'm Nobody! Who Are You?" The oboe provided a dramatic underscoring for the increasing urgency of the word "nobody," a connecting theme in the piece. The choir was at its best in this work, singing with crisp diction, buoyant pulse and commitment.

The other new work on the program was Mr. Harris's samba-inspired a cappella "Drinking Song" for men's voices, set to a poem by Yeats.

Paul Hindemith set his harmonically rich, characterful "Six Chansons" to poems by Rainer Maria Rilke; the choir rendered them with flair. The lineup also included Bernstein's French choruses from "The Lark" — about the life and trial of Joan of Arc and presented here in an arrangement for men's voices by Craig Carnahan.

The program opened with Poulenc's lighthearted "Petites Voix" for women's choir, set to verses by Madeleine Ley, and concluded with Cecil Effinger's lyrical "Four Pastorales," which ends with an evocative oboe solo and soaring final verse.

## PROFESSIONAL STAFF

---

**Clara Longstreth, Music Director:** 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 G. Wallace Woodworth at Harvard, 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.



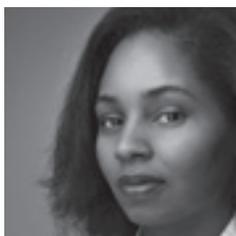
In 1997 Ms. Longstreth guest-conducted the Limón Dance Company in performances with NAS and the Riverside Church Choir. In 2010 she again conducted the Limón Dance Company at the Skirball Center at NYU. She is a frequent guest conductor at the annual Messiah Sing-In at Avery Fisher Hall and at the summer sings of the West Village Chorale, the New York Choral Society, and other choruses. She has also served as adjudicator of choral festivals, conducted the Riverdale Country School choral groups and conducted the Juilliard Chorus and Orchestra at Alice Tully Hall. In 2006 she presented a lecture-demonstration on "Adventures in Programming" for the Eastern Division Convention of the American Choral Directors Association.

Of Ms. Longstreth's programs, Allan Kozinn wrote in the New York Times, "When a director takes up the challenge of building a cohesive program around a broad theme, we are reminded that programming can be an art."



**David Recca, Assistant Music Director:** David Recca is currently an Adjunct Professor of Music at the Conservatory of Music of Purchase College, SUNY. There he directs the Purchase College Chorus and Purchase Chamber Singers, and he teaches a variety of undergraduate courses including music history, music theory and ear training. He is also the newly-appointed director of the Southern Connecticut Camerata, a Norwalk-based early music ensemble approaching its 60th season. In May 2014, David completed the coursework and performing requirements for the Doctorate of Musical Arts Degree in Choral Conducting at the Yale School of Music and the Yale Institute of Sacred Music. He holds a Master's degree in Choral Conducting from the Eastman School of Music and a Performer's Certificate in Vocal Coaching and a Bachelor of Music Degree in Composition from Purchase College. He currently lives with his wife Sarah in Danbury, Connecticut.

**Pen Ying Fang, Accompanist:** Pen Ying Fang was born in Taipei, Taiwan, and began studying piano at age five. She attended an "experimental" music-focused grade school there until she moved to the United States to continue her education. Here she studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a B.M. and M.M. in Piano at Rutgers University in New Jersey. She has performed around the New York metropolitan area, building up an extensive repertoire of solo and chamber works. Ms. Fang has accompanied the master classes of many prominent artists, including Keith Underwood, Evelyn Glennie, Brian McIntosh and Christopher Arneson. Additionally, she has toured domestically and overseas with various choirs in the New York area, and 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, N.J., and teaches piano students in the central New Jersey area.



**Rakia Clark, Manager:** Rakia Clark began her first full season as Manager of NAS, after joining us mid-season earlier in the year. A long-time choir music lover and former first-chair flautist, she has a deep commitment to the arts – performing and literary. Outside of her role as Manager, Rakia works as a book editor and publishing consultant. She has held editorial positions at HarperCollins, Random House and Kensington Publishing Corp. Rakia has a B.A. in English from Haverford College in Pennsylvania.

# CONTRIBUTORS

*We are grateful for the generous support from our contributors in 2014–2015.*

## ARCHANGELS

### \$2,500 & UP

---

A. Robert Pietrzak  
Mary Lea Johnson Richards  
Charitable Foundation  
Turner Construction Co.

## ANGELS

### \$1,000 - \$2,499

---

Henry H. Arnhold  
Michael & Dudley Del Balso  
John & Gail Duncan  
Dan & Rae Emmett  
Brian Farrell  
R. Jeremy Grantham  
Robert & Sheila Hoerle  
Elizabeth Hardin & Jay Horowitz  
Attallah Kappas  
Hannah Kerwin  
Katherine Leahy  
Vickie Miller  
Judith Pott  
Paul Volcker & Anke Dening

## BENEFACTORS

### \$500 - \$900

---

Kimberly McFarlane Allan  
The Bank of America Charitable  
Foundation  
Robin D. Beckhard  
Tom & Nancy Berner  
Joseph Brooks  
John & Mary D. Brust  
Margaret & Barry Bryan  
Gilman Burke  
James Colica  
Peter Davoren & Stacey Farley  
Jethro Eisenstein  
Bettina Murray  
Newcomb-Hargraves Foundation  
Barbara & Charles Robinson  
Ed Schultz  
John R. Scullin  
Donna Zalichin & Barry Kramer  
Michael Zimmerman  
Barry S. Pinchoff & Barbara Zucker-  
Pinchoff  
Matthew & Myra Zuckerbraun

## PATRONS

### \$250 - \$499

---

The Bank of America Charitable  
Foundation  
Elizabeth Basile  
M. Bernard & Elsie Aidinoff  
William Hunter & J. Christian  
Annalora  
Betty Kulleseid  
Harriet & Leonard Levine  
Paul Meyers  
Allan Miller & Marie Winn  
Heidi Nitze  
Michael & Elena Patterson  
Richard Pendleton  
Ray & Janice Scheindlin  
Frederica Perera & Fritz Schwarz  
Abigail Sloane & Michael Flack  
Margo & Anthony Viscusi

## SPONSORS

### \$150 - \$249

---

Doug & Sarah Banker  
John Beers  
Margarita Brose  
John & Mary D. Brust  
Spencer Carr & Karla Allen  
Susan M. & Walter Daum  
Helen C. Evarts  
Paula & Julian Franklin  
Andy James  
Phyllis & Slade Mills  
Guna & Robert Mundheim  
Floyd Norris & Chris Bockelmann  
Ronald Perera  
Roswell & Susan Perkins  
Susan Raanan  
Hugh Rosenbaum  
Nadine Strossen  
Mark Weisdorf & Lorraine Bell

## FRIENDS

### \$1 - \$149

---

Gordon Berlin & Kathryn Haslanger  
Sam Bryan & Amy Scott  
Fern Budow  
Caroline & Stephen Chinlund  
Timothy DeWerff  
Thomas Emmons  
Gail Fingado-Brawner  
Jane Greenlaw  
Peter Guild  
Andre & Rose Guthman  
Philip Holmgren  
Andy James  
Joanne Koch  
Lucy Kraus  
Hallie Levie  
Mary K. Libby  
Susan Loewenberg  
John P. MacKenzie  
Lawrence & Anne Martz  
Allan Miller & Marie Winn  
Frances Montgomery  
Sarah Plimpton & Robert Paxton  
Roland & Annie Pott  
Ann Ravenstine  
Eva Richter  
Susan St. John  
Ellen Solomon  
Ellen Stark  
Jane Crabtree Stark  
Joseph & Alice Vining  
Amy K. White

## CHORUS BOARD MEMBERS 2014–2015

---

Robin Beckhard (President) is SVP at Lee Hecht Harrison, a global provider of human capital consulting services and solutions.

Donna Zalichin (Vice President) is a consultant to nonprofit organizations, specializing in organizational assessment, leadership transitions, and retreat facilitation.

Brian Farrell (Treasurer), who had a prior career as an actor, is a real estate broker with Brown Harris Stevens.

Kate Leahy (Secretary) works in corporate banking for Standard Chartered Bank.

Philip Holmgren has been a member of New Amsterdam Singers since 1996. He currently sings in Chamber Chorus.

Andy James is the pastor of the First Presbyterian Church of Whitestone, Queens, and the Stated Clerk of the Presbytery of New York City.

Nate Mickelson is and Instructor of English at Stella and Charles Guttman Community College. He recently earned his Ph.D. in English at the CUNY Graduate Center.

Robert Pietrzak is a litigation partner at the law firm of Sidley Austin LLP.

Nina Reiniger trained as a medical research scientist at Harvard University and is currently a proud stay-at-home mother and active volunteer.

Barbara Zucker-Pinchoff is a retired risk manager, jeweler and physician who has sung with NAS for 30 years.

## NON-CHORUS BOARD MEMBERS 2014–2015

---

John Duncan, former NAS chorus member (30+ years), tour and benefit meister, is current board president of another non-profit and is semi-retired as an interior designer.

Dennis Goodenough is the founder of DG3 Consulting, a strategic consulting practice focusing on global payments and post-trade securities processing. Dennis has been affiliated with NAS since 1981 as a singer, benefit organizer and past treasurer.

Amy Harrison, former manager of NAS, is Managing Director of the modern dance company RIOULT Dance NY.

Harriet Levine is a certified holistic health practitioner/coach and consultant, a violinist in several community orchestras and chamber music groups, and also an active member in the Volunteer Council of the NY Philharmonic.

## BOARD OF ADVISORS

---

Amy Kaiser

Charles Kaufman

Franz Leichter

Paul Alan Levi

Allan Miller

Gregg Smith

Albert K. Webster

## NOTES FROM THE AUDIENCE:

---

*"Heartfelt thank you for the beautiful set of performances you gave of my music.... The Tess songs were heavenly and gave me the inspiration to get back to it." Matt Harris, March 2015*

*"One of the most memorable concerts I've been to in a long time—the combination of poetry and music was splendid." May 2015*

*"Awesome joy — a delight for spirit and ear." December 2014*

*"Thanks for making such magic. I hummed all the way home." December 2014*

*"I was literally 'blown away' by the unusual ever-changing combination of singers and instruments." March 2014*

*"What a transcendent performance of the Britten. It was like listening to pure geometry in human voices." December 2014*

*"Chorus sounded lovely. They looked totally involved, as usual" December 2014*

## CONTACT US:

---

New Amsterdam Singers, Inc.

Post Office Box 373

Cathedral Station

New York, NY 10025

www.NASingers.org

Clara Longstreth, Music Director

ClaraLongstreth@mindspring.com

212.663.0576

Jay Rollins, Manager

jayrollins@nasingers.org

914-712-8708