

New Amsterdam Singers

ANNUAL REPORT

2012–2013



New Amsterdam Singers performing on tour in South Africa.



PRESIDENT’S REPORT — ROBIN BECKHARD

The 2012-13 season, our 45th year under Clara’s inspiring direction, was a memorable and moving one for chorus members, audiences and friends, culminating in a remarkable tour to South Africa, as you’ll read in Ed Schultz’s evocative account.

For the March program of music by Eastern European composers, when Clara selected challenging repertoire in Hungarian, French, German, and Russian – lots of words, lots of unfamiliar sounds, all sung very fast! – we were grateful for the patient linguistic assistance of Vera Sziklai (Hungarian) and Tim DeWerff (Russian), and proud when native speakers in the audience praised our pronunciation.

Three ambitious fundraising events sponsored by the Development Committee contributed healthy amounts to the chorus’s bottom line and provided enjoyment for many in the process. Mike Landy ran our successful second online auction in November-December. Diverse and appealing lots were contributed, bid on and distributed in time for holiday giving. Mike has also done a superb job of refreshing, editing and maintaining the NAS website, www.nasingers.org.

In January, a festive cabaret benefit was elegantly hosted by Bob Pietrzak in his 57th Street aerie. Kate Leahy, Rick Bonsall, Barbara Zucker-Pinchoff and I sang for an enthusiastic audience of nearly 100. Nina Reiniger coordinated the efforts of an industrious crew of chefs and servers; Jay Pott graciously hosted an encore performance. And in May, Dennis Goodenough and John Duncan organized a Meet the Composers/45th Anniversary gala, held in the majestic library of the New York Academy of Medicine. It was a treat and a privilege to perform premieres of so many new works in our May concert, and to have a chance to hear several of the composers speak about their creative process at this dinner. Kudos and thanks to the many people who were involved in these efforts. We will miss long-time singer and Development Committee Chair Ari Brose, who is moving back to Washington, DC.

Recognizing a need to enhance our efforts to bring more people to our concerts and more supporters into the fold generally, a Marketing Committee has been formed, with Kimberly Allan serving as Chair. Members of the Committee will focus on renewing and maintaining contact with NAS alumni and increasing our social media presence. Thanks to Ellen Stark for her great work this past year in reviving and breathing life into our Facebook page. “Like” it (www.facebook.com/NewAmsterdamSingers), if you haven’t already, to receive updates on chorus activities, concerts and benefits, see photos from our South Africa tour, and give us your feedback! Jessica Wong was a terrific editor of the NAS newsletter, *GraceNotes*, and Scott Gillam has continued in his greatly-appreciated role as Librarian and coordinator of our music rental program. We welcome Andy James to the Board.

The 2013-14 season will be an exciting one. Our December program will commemorate the centenary of Benjamin Britten’s birth. March will bring the familiar (Schütz and Brahms) and a striking piece about a shipwreck by a Finnish composer new to NAS. In May, we will toast the Bard of Avon with settings of Shakespeare texts by eight different composers. For the first time, we’ll offer attractive subscription pricing for students and seniors on the website. And we have a number of appealing benefit events planned as well, which will give us a chance to showcase the talents of many chorus members. We value and depend on your support of all these initiatives. We’ll be sure to keep you posted, and look forward to welcoming you to as many as you can join us for.

This has been my first year as President of the chorus. Though I’ve sung with NAS for two dozen years, served on the Planning Committee and been a Board member, this role has given me a new appreciation of the dedication and generosity of the members of our group. My personal thanks to Nate Mickelson, our previous President, and Donna Zalichin, our Vice President, for liberally sharing their wisdom and experience, and to Clara, for continuing to be the guiding and creative light of NAS. After one particularly moving concert in South Africa this summer, I thanked Clara for being the reason we were all there together, making music and enjoying such good fellowship. With typical modesty, she said that thought had never occurred to her. I know it has, though, to many in the chorus. Here’s to many more years of making music together.

MUSIC DIRECTOR’S REPORT — CLARA LONGSTRETH

The forty-fifth season of New Amsterdam Singers was a great one. Here is a summary of notable elements;

- A large picture of the chorus headed a March calendar listing, calling NAS “adventurous and excellent” in the *New York Times*.
- We were invited to sing at a White House holiday party for the second time. (28 singers made the trip to Washington and sang beautifully.)
- The largest, best tenor section in the history of the chorus. (In our final concert I realized that the number of soprani and alti was exactly the same as the number of tenori and bassi!)
- We toured South Africa in July with 20 current singers and 14 alumni plus assorted groupies, yielding a bus full of 51. Donna Zalichin and James Crowell worked with the tour company as tour managers, a huge job well done.

Now to a review of the concert season.

The December concert mixed the old (Bach, Brahms) and the new (Shatin, Mac-Millan). Randall Thompson occupied a space between old and new with a mature work, *Antiphon*, much less known than his *Alleluia*. The chamber chorus tackled a colorful work by Abbie Betinis, *Mary and Gabriel*, featuring the great sound of the marimba, played by old friend, Bill Trigg.

The March program was especially rewarding and especially difficult. The Eastern European repertoire was beloved by singers and audience, and suited the chorus well, but the unfamiliar languages and less than perfectly comprehensible editions made the learning harder than it should have been. The Liszt and Eben pieces gave soloists from our ranks a chance to shine. A number of Hungarians in the audience were impressed and overjoyed to hear Bartok in his own language. The tenors and basses sounded beautiful, whether in poignant Kodály or rousing Liszt.

Our “Premiere” program in May was full of music that was fun to sing—and was in English! *Tempest*, *Travelers*, *Three Plums*, *Fantasy on La Bamba*, all unforgettable, great pieces. Chamber chorus singers outdid themselves with Schuman’s *Carols of Death* and Bennett’s *A Farewell to Arms*, which featured a charismatic young cellist, Jay Campbell. Four composers attended the concert and spoke to the audience. We earned an excellent review from Anthony Tommasini of the *New York Times* for the second year in a row.

This year Robin Beckhard has been our chorus president, and she and our board had lots of good new ideas, and sound judgment. We were fortunate to have Max Blum with us for his second season, Pen Ying for her thirteenth, and Lauren Scott for her twelfth, in the assistant conductor, accompanist, and manager roles.

We celebrated the 45th year with a party in May featuring an historical video by Dana Crowell, and a new version of the Meet the Composers dinner.

All in all, a landmark season!



Treasurer’s Report — James Crowell



What a difference a year makes! While ticket sales were down slightly, so were overall costs, including the extra money required to hire professional musicians. On the other hand, our three fundraisers combined net income broke the record for NAS, as did our individual and corporate contributions (thanks in part to a very generous anonymous donation). Since expenses tracked as expected, we were therefore able to realize a \$21,178 net surplus for the year. It just goes to show that, while we continue to perform great music, it is really the generosity of our friends and families that keep the chorus solvent and I would like to thank everyone for their support.

The board unanimously voted to put \$3,000 aside for next year’s marketing initiatives and the balance in our separate savings account that is accumulating funds to finance future orchestral collaborations. Other investment vehicles will be considered once interest rates improve.

Our NAS endowment currently totals \$193,564 in a mix of stocks, bonds and cash. Its performance over the last year has been in step with the overall investment industry

Actual Income

	2011-2012	2012-2013
Ticket and Other Performance Income	\$21,261	\$18,965
Dues, Music Library, Cookbook and CD’s	\$18,219	\$18,131
Fundraiser	\$6,592	\$18,778
Individual and Corporate Contributions	\$43,762	\$54,173
TOTAL INCOME	\$89,834	\$110,047

Actual Expenses

Personnel	\$40,306	\$44,087
Hired Musicians	\$7,217	\$3,849
Concert, Rehearsal and Music Costs	\$23,822	\$24,518
Advertising and Promotion	\$10,452	\$8,351
Other Operating Expenses	\$7,696	\$8,064
TOTAL EXPENSES	\$89,493	\$88,869

Aggregate Net Surplus/Loss	\$341	\$21,178
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(For more of the splendors of South Africa, see Ed Schultz’s report – page 6.)

NEW AMSTERDAM SINGERS

2013–2014

CONCERT SERIES

Calamity and Consolation:
From Darkness to Light

A timeless requiem and a new classic from Finland.

- Heinrich Schütz Musicalische Exequiem
- Howard Skempton We Who With Songs
- Ola Gjeilo Ubi Caritas
- Johannes Brahms Warum ist das Licht gegeben
- Jaakko Mäntyjärvi. Canticum calamitatis maritimae

The Church of the Holy Trinity
316 East 88th Street (between 1st and 2nd Avenues)
Friday, March 7, 2014 at 8 o’clock
Sunday, March 9, 2013 at 4 o’clock

A Ceremony of Britten —
Carols, Hymns, and
Lullabies

We Celebrate Britten’s Hundredth Birthday and Honor the Season.

- Benjamin Britten. A.M.D.G. (Ad majorem Dei gloriam)
Prayer I, Rosa Mystica, Heaven-Haven, O Deus, Ego Amo Te
- Benjamin Britten. Shepherd’s Carol
- Benjamin Britten A Wealden Trio
- Benjamin Britten A Ceremony of Carols
- Benjamin Britten A Hymn to the Virgin
- Darius Milhaud Psalme 121
- Franz Biebl Ave Maria
- Appalachian carol, I Wonder as I Wander
Arr. John Jacob Niles
- Conrad Susa Carols and Lullabies
Christmas in the Southwest

Immanuel Lutheran Church
122 East 88th Street (at Lexington Avenue)
Friday, December 13, 2013 at 8 o’clock
Sunday, December 15, 2013 at 4 o’clock

Reception and caroling following the Sunday Concert.

Full Fathom Five!:
Shakespeare in Song

Composers from Many Lands in Love with the Bard.

- Knud Jeppesen Four Shakespeare Songs
Blow, Blow Thou Winter Wind
Winter
Spring
Under the Greenwood Tree
- Ralph Vaughn Williams . . . Three Shakespeare Songs
Full Fathom Five
The Cloud-Capp’d Towers
Over Hill, Over Dale
- Frank Martin. Songs of Ariel
Come Unto These Yellow Sands
Full Fathom Five
Before You Can Say Come and Go
You Are Three Men of Sin
Where the Bee Sucks
- Robert Washburn O Mistress Mine
- Alaric Jans Chimes at Midnight
- Tom Benjamin Chantey
- Hector Berlioz La Morte d’Ophélie
- Jaakko Mäntyjärvi Four Shakespeare Songs
Come Away, Death
You Spotted Snakes
Double, Double Toil and Trouble
Full Fathom Five

Saint Ignatius of Antioch Episcopal Church
552 West End Avenue (at 87th Street)
Thursday, May 22, 2014 at 8 p.m.



Travelling to South Africa conjures up the fancy of finding oneself standing on the Cape of Good Hope – upside down. If that happened we didn’t notice, but upside down is an apt metaphor for many experiences during the tour. Outdated information, ideas, and imaginary notions would be turned head over heel as we journeyed 17 magical days through a familiar, but at bottom (pun intended), unknown part of the world. Come along . . .

First some backstory. Because NAS back-burnered touring after 2008’s financial finger in the eye (save for a small and brief tour to Cuba in 2010), and because South Africa loomed as a possible destination, the response was swift. NASers – current and alumni, singers and groupies -- from Hawaii, Germany, France, and California as well as the Right Coast – all drawn by the lure of a unique and romantic adventure, signed on to form an unprecedented tour group of 51 souls (34 singers and 17 groupies), roughly the size of a military platoon.

Donna Zalichin and James Crowell stepped up to take on the task of making it all happen with Donna supervising overall strategic operations – multiple, complex and shifting -- while James took command of troop movements (a/k/a cat wrangling), assuring that we moved to and from and between events on time. Give or take. Since many of the group hadn’t toured with us before and others not for a while, the traditional NAS Head-Count security check took a while to work properly. Getting 51 people to call

out numbers that ended at 51 is not as easy as it sounds. At this writing both Donna & James are enjoying a very well-earned rest away from crowds, questions, numbers under 51, and anything calling itself Plan B.

The gig was a special one as well. NAS was to be one of several groups participating in the “IHLOMBE South Africa Choral Festival,” arranged by Classical Movements, a company specializing in orchestral and choral musical tours. IHLOMBE (pronounced Ish-LOM-BAY) translates from the Zulu as “applause,” an excellent omen. Four concerts and one Mass in as many venues over nine days, interspersed with sight-seeing tours and visits to sites of cultural and political significance beckoned.

On July 4th we lifted off JFK, minds undoubtedly abrew with expectations and apprehensions as we flew across six time zones on the fourteen and one-half hour flight to Johannesburg. All of us had some acquaintance with South Africa and its troubled history, its miraculous transformation from apartheid to equality, and of course the life of the extraordinary Nelson Mandela, yet much mystery remained.

Right from the get-go, looking out the bus window after a morning flight to Cape Town we saw the “instant townships,” collections of single-storey huts and hovels improvised from corrugated iron, plywood, and whatever else could be found and hammered together. Expected. We’ve all seen the photos, read the news. But surprise! Squeezed

among the ramshackle dwellings are equally rickety barber shops, funeral parlors, auto repair, and “tuck” shops (small retail food stores), signaling a lively everyday community life. Of course, we realized through our surprise, lives are being lived here.

In our travels to come we would see other townships, among them in the world-famed Soweto (an acronym for “southwest township”) in Johannesburg. Many of which are composed of the same make-shift materials, but we also saw many simple, sturdy and colorful homes of wood or cement, often with one-car garages. Apartheid is gone and poverty clings but is being nudged.

On the other hand, downtown business areas in Cape Town struck us with their ordinariness – could be anywhere in the world -- save for the oddly empty commercial streets and the shops that close at 3pm on weekends. Also the tall white walls embracing homes in upscale residential neighborhoods hinted of a danger we never saw.

We are living a charmed life here on tour, guided by a knowledgeable, soft-spoken Afrikaans gentleman with deceptive charm, Dries (trees with a D) de Bruyn. We are welcomed with open arms – literally – everywhere we go. After all, we came to share the wonder of music with people whose own music we hear first in the cadences and lilt of the languages they speak. There are eleven official languages in South Africa and music spills from each



in seductive rhythms and ear-catching sounds.

For a nation repressed under Apartheid for five decades, a wicked sense of humor thrives. We got our first glimpses in signs we passed on the road. To wit: “Uncle Tom’s Cabin,” which turned out to be a gigantic catering hall that we dined at after one concert; an enterprise that could surprise H.B. Stowe. Another corner turned up “Jungle Tots childcare;” yet another “Arthur Ashe Tennis Courts.” But the hands-down winner was a dessert item on a restaurant menu: “Chocolate Orgasms.” Your reporter has no idea how many were ordered or by whom.

Our visit to Robben Island, the prison in which Mandela was confined for 18 years but which failed to trap his spirit





or squelch his vision was another emotional turn-around. No one could fail to be appalled by the spare and tiny cell, and no spine would not be chilled by the fact he slept on that hard often wet floor all those years. But you might find yourself smiling, pleased even. Because standing there staring at the now whitewashed cruelty, you know the prisoner is free and about to celebrate his 95th birthday.

The educated and articulate guide taking us about the re-dedicated island offered another moment of dry wit along with a sharp poke at our own racial history. A black African, the guide was detailing the hard life endured by prisoners when an enthusiastic tourist called out a penguin sighting and a request for where more might be seen. The guide reprimanded with a sly smile, “Why do you want to see penguins? They all look alike.” The laugh that followed was slightly swallowed by the mostly white visitors.

Visits to The District Six Museum (a sector in Cape Town famed for its wanton destruction of hundreds of homes and expulsion of more than 60,000 people in the early 70s), Freedom Park in Pretoria, the Apartheid Museum, and Mandela’s Home filled in much more detail of the nation’s attempts to have the 9% control the 91% of the nation’s humanity. We knew, but we didn’t really know, and now couldn’t forget.

Apartheid ended not long ago in 1991, yet one gets little sense of dismay from the people we met who lived it. As seen and felt in the warm smiles and friendly, helpful words that always greeted us, there is much summer in these brave and hopeful people.

But it is winter here below the equator. We travel in bright sunshine through short days; temperatures cooler down at the Cape, growing warmer as we moved north – another disconnect -- but often a bit bitter at night everywhere. And every effort was made to be sure no part of South Africa remains unphotographed. Nikons, smartphones, Ipads, even point-and-shoot cameras were ever-ready to document our movements from the Cape of Good Hope

to Pretoria. Why not? This is a spacious and beautiful country, mostly flat and scrubby but with grand upshots of mountains, particularly Cape Town’s Table Mountain offering a stunning view from above the clouds. Outlying game preserves offered sightings of zebra, giraffe, donkey, lion, warthog, wildebeest (gnu to crossword puzzlers), elephant, and wild dog. And everywhere, colorful African arts on display (and sale). Click! Zoom! Pan! Post!

Mix the eleven official languages, three official capitals, 45 million inhabitants -- 77% black, 10% white, 8% mixed race, 2.5% Indian or Asian descent -- and you have an idea of the weft and warp of this huge (almost twice the size of Texas) nation’s complex tapestry. With such an eclectic mix of ethnicities, a varied and exotic cuisine was probably inevitable but came as an unexpected delight, though sometimes too special for some western tastes. We dined on Malay spicy tomato soup, South Afrikaanse bobotie (spiced minced meat baked with an egg-based topping), an Indian lentil and bean dish; an occasional tang of Asian, French and Dutch taste, and being on the edge of two oceans, plenty of fresh fish. And, of course, we’ll always have the Chocolate Orgasm.

But sing is what we came to do, and the opportunity to sing with choruses from Australia, Canada, Trinidad and Tobago, Africa, and the U.S. proved to be an exciting challenge as well as a thrilling, visceral experience for NAS.

Imagine yourself in a church or auditorium filled with folks eager to hear a mega-concert combining exciting, expressive music of various African cultures, story songs from Canadian First Nation peoples, popular songs from Australia, western classical and religious music, all nicely sweetened by a dynamite rendition of “Boogie Woogie Bugle Boy of Company B” delivered with top-drawer musicianship and energetic choreography by thirty teenagers from Toronto. Patty, Maxine, and Laverne times ten.

Equally diverse are the members of the collective choruses; flesh tones from pale peach to deep ebony and ages pre-teen to post-middle age. Our audiences – mostly

black Africans – embraced it all, voicing encouragement and delight with each chorus as it performed, rising to their feet to applaud, stamp and cheer loudly at the close of each set.

Exposed to such contagious energy and led by Music Director Clara, the usually staid New Amsterdam Singers couldn’t help but “get down.” Baritone Steve Hanna had acquired a beautiful 12 inch djembe (drum) at one of the many craft markets and skillfully added a seductive, pulsating intro and sensual underbeat to the singing of “Si-yahamba,” a rhythmically engaging South African Hymn and Freedom song. Music books were abandoned as the singers became one with the beat, swaying and clapping time as they sang. Clapping along, the crowd roared their appreciation and approval filling the hall with spontaneous, energetic joy. You would’ve loved it.

And so IHLOMBE, “applause” in Zulu, was fulfilled beyond expectations. The Xhosa (KOH-sa) people of eastern

South Africa use the same word to express the transcendental feeling induced by music. No better word in any language is available to describe the unique emotional effects of this tour on audiences and performers alike.

Post concerts, a group of twenty NASers remained to enjoy recreational visits to Chobe Safari Park in Botswana and Victoria Falls in Zimbabwe. As we welcomed the quiet reflection of a Zambezi River dinner cruise, spotting crocs and hippos during cocktails, enjoying a candlelight dinner of freshly caught fish, we toasted the comradeship of the adventure. As the sun slipped into the Zambezi, the word heard most was “magic!” What better word to describe all we did, all we learned, and all we felt on our journey to the bottom of the world?

Still not sure we didn’t stand on our heads.

NEW YORK TIMES REVIEW

Among ensembles that champion new music, many trumpet the wide diversity of the composers they perform. Yet there is much to be said for a group that builds long-term associations with favored composers.

This has been a defining attribute of the New Amsterdam Singers, a skilled 70-voice choir, which ended its 45th season with a concert on Thursday night at St. Ignatius of Antioch Episcopal Church on the Upper West Side, conducted by its music director, Clara Longstreth.

The chorus boasts an impressive list of premieres and commissions. But some of the same names keep coming up. What could be more natural?

Two of those regulars were performed on this program, titled “Premiere! American Poetry Settings.” One was Ronald Perera, who was on hand for the New York premiere of “The Star in the Pail,” six songs set to whimsical poems by David McCord. Though the texts are pretty light, Mr. Perera’s pleasure in the fanciful words comes through in his appealing, quirky music, which the choristers sang with rich sound and liveliness.

Mr. Perera spoke to the audience about his 20-year association with Ms. Longstreth and the chorus, which has resulted in six major works. This is “no longer a trial marriage,” he said.

Another regular, Matthew Harris, had two works on Thursday’s program. I especially liked “Three Plums”, harmonically pungent settings of poems by William Carlos Williams. The chorus also offered Mr. Harris’s

*New Tunes, Old Friends and Poems Set to Song*An ensemble ends its 45th season with a few of its regular contributors. Saturday, May 25, 2013

By Anthony Tommasini

undulant, fresh and sometimes fractured “Fantasy on La Bamba.”

Ms. Longstreth is known for her imaginative programs, and this one included strong performances of works by William Schuman and Richard Rodney Bennett, presented by the ensemble’s smaller chamber chorus. On this night, notably, there were also two young composers who are newcomers to the Singers.

Alex Weiser, a New Yorker who studied at Yale University was drawn to “Travelers,” an enigmatic poem by a friend, Laura Marris, for an a cappella work of the same title, first performed at Yale in 2011. Mr. Weiser captured both the specific and elusive qualities of the poetic imagery in his compelling music, which sometimes breaks down a phrase and repeats the words, as if to get at the meaning. The urgent performance was led by Max Blum, the chorus’s excellent assistant conductor.

Elizabeth Lim, currently a doctoral candidate at the Juilliard School, spoke of why she was drawn to Willa Cather’s poem “Paradox,” which is a reimagined take on the characters of Shakespeare’s “Tempest.” At times Ms. Lim’s music, which is full of crunchy chords and eerily sustained vocal lines, makes a mysterious jumble of the words through fitful, overlapping phrases. A highly charged piano part, played vividly by Pen Ying Fang, brings dramatic sweep to the piece.

It seems likely that Ms. Lim and Mr. Weiser may be added to the roster of composers the choir champions.

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.”



Max Blum, Assistant Music Director: Max Blum is thrilled to return for a third season with the New Amsterdam Singers. As an adjunct Lecturer at Brooklyn College, he also conducts the Brooklyn College Conservatory Singers. Max sings with professional choirs throughout Manhattan, as well as with the Yale Choral Artists, a new chamber ensemble which recently performed in concerts directed by William Christie and Mark Morris. Max completed his Master’s in Choral Conducting in 2011 at the Yale School of Music, where he studied with Masaaki Suzuki, Marguerite Brooks, Jeffrey Douma, and many guest artists, and was the Assistant Conductor of the Yale Glee Club, which he led in cathedrals and concert halls throughout Europe.

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 later moving 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 Underwod, 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 “FlorenceVoice 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.



Lauren Scott, Manager: Lauren Scott has just completed the fourth year of her return as Manager of NAS. She previously served as Manager from 1996-2004. In the interim she served on the NAS Board of Directors as Vice President and Secretary. In her career as an Arts Administrator before joining NAS she was the Human Resources Director of Carnegie Hall, Personnel Manager and Assistant to the Managing Director of Brooklyn Academy of Music, and Associate Company Manager of the Paul Taylor Dance Company. Most recently she was General Manager of Roots&Branches Theater Company. Lauren is also a professional actress appearing off-Broadway, in summer stock and dinner theatre, and in film and television. She is a member of the League of Professional Theatre Women and has served as its Vice President. She has a B.A. in History and Government from Rollins College in Winter Park, Florida.



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We are grateful for the generous support from our contributors in 2012–2013.

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CHORUS BOARD MEMBERS 2012–2013

Robin Beckhard (President) is SVP at Merryck & Co., a business leader mentoring firm providing guidance to C-Suite executives by former CEOs. She has sung with NAS for 24 years.

Donna Zalichin (Vice President) is a consultant for non-profit organizations, specializing in organizational assessment, leadership transitions, and retreat facilitation.

James Crowell (Treasurer) is a Project Management Consultant with over twenty years of experience in the IT industry.

Nina Reiniger (Secretary), who has been an NAS alto since 2009 and on the NAS Board since 2012, was trained as a medical research scientist at Harvard University.

Jethro Eisenstein is a lawyer in private practice in New York City.

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

Hannah Kerwin is Director of Bound Brook Memorial Library in New Jersey

Paul Meyers is vice chairman of Pediatrics at the Memorial Sloan-Kettering Cancer Center.

Nate Mickelson is instructor of English at Stella and Charles Guttman Community College and a PhD candidate in English at the CUNY Graduate Center.

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

Barbara Zucker-Pinchoff is a risk management coordinator at Mt. Sinai. A physician-jeweller-singer, she has sung with NAS for almost 30 years.

NON-CHORUS BOARD MEMBERS 2012–2013

Kimberly McFarlane Allan is Vice President at Bank of America, HL&I Program Management.

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 securities processing post-trade 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.

Ann M. McKinney is enjoying life in northwest Connecticut, serving as Secretary of the Board of Music Mountain (a summer chamber music festival), teaching cello, working as a Hospice volunteer, playing in a bell choir, training and running her dogs in agility, and singing in two choruses.

BOARD OF ADVISORS

Amy Kaiser
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