



# New Amsterdam Singers

## ANNUAL REPORT 2015–2016

*“What a wonderful, powerful musical experience today! I wasn’t familiar with the work or Martin’s other works, actually. It had a great, epic quality as well as many haunting and tender moments. Congratulations for this monumental achievement!”*

### **CONTACT US:**

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## PRESIDENT'S REPORT - ANDY JAMES

The 48th season of the New Amsterdam Singers was an amazing success! Our annual cycle of concerts was highlighted by the ambitious and rewarding dramatic oratorio on Christ's Passion, *Golgotha*, by Frank Martin, performed for the first time in over 60 years in New York City to a sold-out house at Trinity Church on Wall Street. In this and all our performances, we shared our love of choral music through a diverse and adventurous repertoire that drew the attention of audiences and critics across New York City and beyond.

Preparations for and celebrations around our performance of *Golgotha* were the focus of much of our work in 2015-2016. The Director's Report details the additional musical preparations for *Golgotha*, but this once-in-a-lifetime performance also brought a number of other special efforts. We sponsored our first Indiegogo online fundraising campaign, reaching out to our fans and alumni through social media to raise \$8,735 to support the performance. Fifty-five guests also attended a "director's talk" several weeks before the concert to learn more from director Clara Longstreth about her preparations for the concert. Many thanks to the entire board for their support and hard work throughout this year of preparations for this incredible event.

Our 2015-2016 season also saw the continuation of two very successful events from the previous season, a two-evening revue of cabaret-style performances by members of the chorus at Don't Tell Mama, and

a night of dinner and swing dancing at Swing46. These events gave us wonderful time to celebrate the many and varied talents of our singers and friends and offered financial support for the broader work of NAS.

This season, we welcomed new manager Jay Rollins to the New Amsterdam Singers family. Jay is no stranger to the music world, having sung with the New York City Opera and the Grace Church Choral Society. He also brings experience in nonprofit communications and social media to his work coordinating the operations of NAS. He is helping us shift to a more digital culture and was an invaluable presence throughout the complexities of our performance of *Golgotha*.

I am sad to conclude my first report as President of the New Amsterdam Singers by saying that it will be my last, as I will be leaving New York City and NAS in September 2016 to take up professional opportunities in North Carolina. It has been a privilege and a pleasure to sing with NAS over the last four years and to be a part of leading the chorus through the remarkable 2015-2016 season. I am confident that our new President, Brian Farrell, will be a more than capable guide for this incredible group in the coming season and beyond, and I look forward to following the good things that are certainly ahead for the New Amsterdam Singers.



## MUSIC DIRECTOR'S REPORT - CLARA LONGSTRETH

The NAS 48th Season was an unusual and particularly rewarding one, for chorus, conductor, and audience alike. It was dominated by our performance of a major, rarely performed masterpiece, *Golgotha*, by Frank Martin. For me, this was a project two years in the making. At an hour and a half, *Golgotha* is the longest single work I have conducted, with complex orchestration and requiring five professional soloists. There were over a dozen extra rehearsals for the orchestra and/or soloists. (Since none of the performers involved had ever played or even heard the piece, we allotted more than the normal amount of rehearsal time, all of which paid off.) The soloists and orchestra players were truly appreciative of the chance to work on an oratorio they had never encountered and which they found so beautiful. Without the tremendous support of our audience and family of supporters, this performance would not have been possible. We are so grateful.

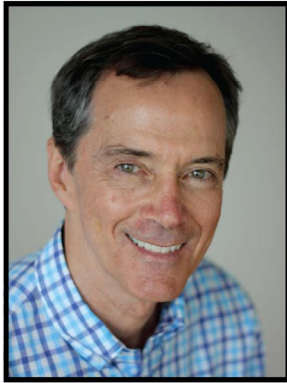
Our manager Jay Rollins did a superb job of preparing for our sold-out house and organizing the large audience. Alex Ross wrote a brief but eloquent review in the *New Yorker*, praising the piece, calling the chorus “intrepid” for taking it on, and singling out soloist Tyler Duncan as “impeccable” in the role of Jesus.

The December performances went very well, book-ended by Bach and Buxtehude motets and including the winning *Missa Brevis* for women by Britten. If the tenors and basses felt underutilized in December, they made up for it in May, when they sang two stunning pieces on their own.

In May we sang a program on *The Good Earth*, with music by nine living American composers. Four of the composers attended our Sunday afternoon concert and at the end took part in a brief Q & A with the audience, which everyone enjoyed. The major piece was Robert Paterson’s Choral Suite from *A New Earth*, a world premiere of the piano version. There were five New York premieres as well. Judith Shatin’s *Jabberwocky* for men’s voices was daunting to learn, but fun to perform: a real hit!

In addition to performing at our December and May concerts, the Chamber Chorus singers undertook their own project; through the winter they rehearsed Brahms’ *Liebeslieder Waltzes*, and in April performed them twice. With alumni pianists Elizabeth Rodgers and Stephen Black, we sang this delightful set at the Interchurch Center on their noontime series, and again as part of a joint concert with a visiting choir from Avignon, France, the excellent Choeur Homilius. The Chamber Chorus also undertook a small, interesting assignment -- to learn and record an a cappella piece by a senior at Stuyvesant High School who needed a recording for his college application. Nathaniel Granor conducted the recording and we were all pleased to learn that the young man, Branch Freeman, was accepted at Swarthmore College as a composition major.

I thank David Recca, our assistant conductor, for his friendship, wise counsel and many skills as conductor. Pen Ying Fang, our accompanist, goes the extra mile in helping singers learn hard notes. We have been fortunate indeed to have Andy James as board President, Donna Zalichin as Vice President, Brian Farrell as Treasurer, and Nate Mickelson as Secretary. I thank all these, and the entire board, for their gifts of skill and time.



## TREASURER'S REPORT - BRIAN FARRELL

The 2015-16 NAS season was financially dominated by our eagerly anticipated and highly successful sold-out performance of Frank Martin's masterpiece, *Golgotha*. This magnificent oratorio required a 45-piece professional orchestra and five professional vocal soloists, and as a result our expenses for last season outweighed our income. This was not unexpected, and in fact we had been setting aside income from previous seasons into an Operating Reserve account in order to fund this special event, as well as to commission new choral compositions to commemorate our approaching 50th Anniversary season in 2017-18. Thanks to this conservative planning, and thanks to generous contributions from corporations and individuals alike, we were able to close our fiscal year with adequate financial resources for the beginning of our upcoming season.

Our enthusiastic concert attendance this season totaled 1,071, closely matching our 10-year average, and our additional income from member dues, music library rentals, CD sales and special benefit evenings was also consistent with recent years. In order to keep pace with inflationary costs, the board has voted to raise prices for next season by a modest \$5 per ticket and member dues by \$5 per concert, which will be the first increase for each in many years. In addition, the board voted to withdraw \$8,500 from our Endowment Fund in order to cover the initial cost of the 50th Anniversary choral commissions. This is the first endowment withdrawal since 2009, and was carefully calibrated

within our established guidelines. The NAS endowment fund currently totals \$220,721 in a healthy mix of stocks, bonds and cash.

*Golgotha* was by far the most expensive concert NAS has ever presented, but all who participated in or attended the performance praised it as an extraordinary artistic and emotional experience, and one we will never forget. Our upcoming season will be a return to more usual lean budgeting, as we present our more typical smaller scale but remarkably creative and inspiring concerts, as well as an exciting new slate of fund-raising activities.

### NAS TREASURER'S ANNUAL REPORT FISCAL YEAR JULY 2015 - JUNE 2016

ACTUAL INCOME	2014-2015	2015-2016
Ticket and other Performance Income	\$26,806	\$25,418
Dues, Music Library and CD's & Cookbook	\$20,692	\$20,292
Fundraisers	\$14,546	\$22,123
Individual and Corporate Contributions	\$68,089	\$70,806
<b>TOTAL INCOME</b>	<b>\$130,133</b>	<b>\$138,639</b>
ACTUAL EXPENSES		
Personnel	\$52,689	\$54,243
Hired Musicians	\$10,823	\$82,289
Concert, Rehearsal and Music Costs	\$18,315	\$23,611
Advertising and Promotion	\$13,896	\$14,364
Other Operating Expenses	\$8,625	\$20,666
<b>TOTAL EXPENSES</b>	<b>\$104,348</b>	<b>\$195,468</b>
<b>SURPLUS/DEFICIT</b>	<b>\$25,748</b>	<b>(\$56,829)</b>

How did we pay for this? We transferred funds from our accumulated Operating Reserve into our Operating Account to help meet our obligations, in large part the additional musicians' fees associated with *Golgotha*.

# New Amsterdam Singers CONCERT SERIES 2016-2017

REPERTOIRE FOR 2016-2017

## ..... O MAGNUM MYSTERIUM .....

RENAISSANCE AND CONTEMPORARY MEDITATIONS ON THE SEASON

*O Jesulein Süß*  
*The Mirthful Heart*  
*Sacerdotes Domini*  
*Spasenie Sodelal*  
*Qué buen año es del cielo*  
*Mirabile Mysterium*  
*Pueri Concinite*  
*Resonet in Laudibus*  
*Brightest and Best*

J.S. Bach  
Abbie Betinis  
William Byrd  
Pavel Chesnokoff  
Francisco Guerrero  
Jacob Handl  
Jacob Handl  
Jacob Handl  
arr. Shawn Kirchner

*O Magnum Mysterium*  
*Hallelu!*  
*Christmas Eve*  
*Thou hast turned my laments into dancing*  
*La virgin lava panales*

Morten Lauridsen  
Stephen Paulus  
Daniel Pinkham  
Daniel Pinkham  
arr. Shaw and Parker

*Adam lay-y-bounden*  
*Missa O Magnum Mysterium*  
*O Magnum Mysterium (motet)*  
*Lux Aurumque*

Howard Skempton  
Tomas Luis de Victoria  
Tomas Luis de Victoria  
Eric Whitacre

### ADVENT LUTHERAN CHURCH

Broadway at West 93rd Street  
Friday, December 16, 2016 at 8 o'clock  
Sunday, December 18, 2016 at 4 o'clock  
Reception and caroling following the Sunday concert

## ..... NORTHERN LIGHTS .....

FOUR CENTURIES OF SPIRITED MUSIC FROM NORTHERN EUROPE

*Der Tambour*  
*Northern Lights*  
*Habe deine Lust an dem Herrn*  
*Der Herr ist meine Stärke*  
*Ave Maria*  
*Sag mir, Gott*  
*Gram zernagt mein Herzchen*  
*Denn er hat seinen Engeln befohlen*  
*Cor Mundum*  
*Mundi Renovatio*  
*Bogoroditse Devo*  
*Ave Maria*  
*Die Lotosblume*  
*Rastlose Liebe*  
*Kheruvimskaya Pesn*  
*Tristis est anima mea*  
*Pater mi*

Hugo Distler  
Ola Gjeilo  
Gottfried August Homilius  
Gottfried August Homilius  
Jozsef Karai  
Bohuslav Martinu  
Bohuslav Martinu  
Felix Mendelssohn Bartholdy  
György Orban  
György Orban  
Sergei Rachmaninoff  
Hjalmar H. Ragnarsson  
Robert Schumann  
Robert Schumann  
Pyotr Ilyich Tchaikovsky  
Antonin Tucapsky  
Antonin Tucapsky

### THE CHURCH OF THE HOLY TRINITY

316 East 88th Street (between 1st and 2nd Avenues)  
Friday, March 17, 2017 at 8 o'clock  
Sunday, March 19, 2017 at 4 o'clock

## ..... LIFE IS BUT A DREAM .....

POETRY AND FOLK MELODIES INSPIRE NEW AMERICAN WORKS

*Fata Morgana (from a Harvard Triptych)*  
*World, I Cannot Hold Thee Close Enough*  
*Simple Gifts*  
*Amazing Grace*

Dominick Argento  
Colin Britt  
Aaron Copland  
arr. Eriks Esenwalds

*Father William*  
*Shakespeare Songs, Book Seven*

Irving Fine  
Matthew Harris

**WORLD PREMIERE**  
COMMISSIONED BY NÁS

*O Sapo*

arr. Stephen Hatfield

*Workin' for the Dawn of Peace*

arr. Ron Jeffers

*Two Yeats Songs*

Ben Moore

**WORLD PREMIERE OF CHORAL VERSION**

*Life is But a Dream*

Robert Paterson

**NEW YORK PREMIERE**

*When Music Sounds*

Ronald Perera

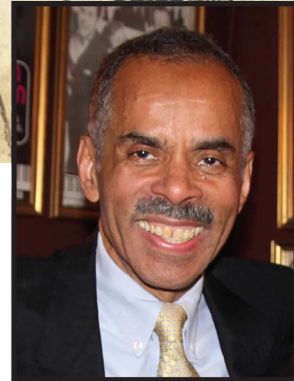
**NEW YORK PREMIERE**

*Me! Come! My Dazzled Face!*

Andrew Rindfleisch

### SAINT IGNATIUS OF ANTIOCH EPISCOPAL CHURCH

554 West End Avenue (at 87th Street)  
Thursday, June 1, 2017 at 8 o'clock



André Guthman sang tenor with NAS for 35 years before his death on May 24, 2016. He sang in many cabarets, in chamber chorus when he had time, and came on every tour abroad. One singer wrote that he always thought of André as “the heart of NAS history.”

André was a “go to” kind of man, always offering kind, thoughtful words of encouragement to friends troubled by jobs, families, love, and more. He was always happy, enjoying the company of and laughing with people. He and his wife Rose hosted members of NAS at many summer parties at their home in Westchester.

Many in NAS have described André as “a prince among men.” He led the tenor section in many ways and always sought out singers who seemed at the margins, wanting to bring them into the fold. He organized softball games at many outings until it seemed that too many of us had aged out of such activities. He himself maintained his athletic schedule - running, basketball, baseball - until a year or so before his death.

By day, André was an accountant, and he assisted the chorus with financial questions and issues for most of his years with us. He was the consummate professional, the rock you could count on never to crumble.

Beyond his generous personality, André was also a gifted musician. As a soloist he brought warmth, sincerity, humor and beauty of tone to all kinds of music, from Schütz to spirituals to cabaret. My favorites of all his repertoire were these:

*Goin' Around* by Scott Joplin, the spiritual *You may bury me in the East*, *Design for October* by Irving Fine. Everyone's favorites were *Ain' got time to die*, the climax of many a tour program, and *Don José from Far Rockaway*, with which he charmed everyone within earshot, not least the ladies, young and old.

We miss him very much.

“Summer is gone; it is gone, it is done, it is ended.”

- Clara Longstreth 

## 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, is a conductor of the Purchase Symphony Orchestra, and teaches a variety of undergraduate courses including music history, music theory, ear-training, and conducting. He also directs the Southern Connecticut Camerata, a Norwalk-based early music ensemble celebrating 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 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 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.



## Jay Rollins, Manager

Jay is thrilled to have completed his first year as the NAS 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, he 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. He is currently completing a Master of Arts degree in Journalism and Mass Communication.

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 was responsible for seeing that all staff were trained in basic communications functions, brand promise/awareness, social media and crisis communication. He ensured that these concepts were translated into the country-appropriate language and context. 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*.

Additionally, Jay has traveled extensively and reported around the world. 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.



# CONTRIBUTORS

WE ARE GRATEFUL FOR THE GENEROUS SUPPORT FROM OUR CONTRIBUTORS IN 2015–2016.

## ARCHANGEL: \$2500 AND UP

Brian Farrell  
Michael Milton/Trustee:  
The Mary Lea Johnson Richards Charitable Foundation  
(donation made in honor of Mrs. Wm. Milton)

Robert H. & Jessie Palmer  
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Anonymous  
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## SPONSOR: \$150 - \$249

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\* WE APOLOGIZE FOR ANY ERRORS OR OMISSIONS. PLEASE NOTIFY US AT [NASINGERS@GMAIL.COM](mailto:NASINGERS@GMAIL.COM) TO MAKE CORRECTIONS.

## **BOARD OF DIRECTORS 2015-2016**

**ANDY JAMES** (President) is the pastor of the First Presbyterian Church of Whitestone, Queens, and the Stated Clerk of the Presbytery of New York City.

**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.

**NATE MICKELSON** (Secretary) is Assistant Professor of English at Stella and Charles Guttman Community College.

## **BOARD MEMBERS**

**ROBIN D. BECKHARD** is SVP at Lee Hecht Harrison, a global provider of human capital consulting services and solutions.

**JOHN DUNCAN** former NAS chorus member (30+ years), tour and benefitmeister, is current board president of another non-profit and is semi-retired as an interior designer.

**AMY HARRISON** former manager of NAS, is Executive Director of the modern dance company RIOULT Dance NY.

**JASON HILL** is a Commercial Banker with Suffolk County National Bank.

**KATHERINE LEAHY** works in international corporate banking and has sung with NAS for over 20 years.

**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.

**NICHOLAS W. LOBENTHAL** is an attorney practicing family law at Teitler & Teitler LLP.

**ROBERT H. PALMER** is a retired physician.

**A. ROBERT PIETRZAK** is a litigation partner at the law firm of Sidley Austin LLP.

**GWENDOLYN D. SIMMONS** is an assistant general counsel and director in the legal department of a major financial institution, and a loyal NAS concertgoer.

**BARBARA ZUCKER-PINCHOFF** is a retired risk manager, jeweler and physician who has sung with NAS for 30 years.

## **BOARD OF ADVISORS**

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**PAUL ALAN LEVI**  
**ALLAN MILLER**

**ALBERT K. WEBSTER**  
**BRIAN ZEGER**

## AUDIENCE RESPONSES TO

# *Golgotha:*

*"I wanted to congratulate you and tell you how much I enjoyed...and was blown away by the performance. My husband was so sad to miss it, but he loved reading every word of the program, and listened to it on YouTube...a sad substitute for the incredible NAS performance! Bravo to you, Clara, and to the entire chorus, and that magnificent orchestra!"*

*"Thank you so very much for introducing all of us to this fantastic work of art."*

*"All in all it was a wonderful afternoon; I was transported."*

*"I want to give my deepest congratulations on a superb performance this Sunday. This was a difficult piece for everybody, but the expression of the text shone through brilliantly. I also much appreciated the detailed program notes."*

*"I found it profoundly moving. I had 11 people there, and everyone raved. Two of them, who interestingly are not religious, found it so moving they were reduced to tears. One of them, a non-practicing Jew, made my favorite comment, and I quote; 'I was crying repeatedly, and I don't usually cry over Jesus stories.'"*

*"What a triumph! The soloists were gorgeous, and completely at home in their contrasting dramatic assignments, and musical personalities. And of course the chorus was totally committed and at home in their roles, sometimes as commentators, sometimes pushing the drama ahead."*