

NEW AMSTERDAM SINGERS

CLARA LONGSTRETH, Music Director

The Dream Keeper



Sunday, May 22, 2022 @ 4:00 p.m.
Thursday, May 26, 2022 @ 8:00 p.m.
Broadway Presbyterian Church
Broadway at 114th Street

|| NEW AMSTERDAM SINGERS

Clara Longstreth, MUSIC DIRECTOR

David Recca, ASSISTANT CONDUCTOR

Nathaniel Granor, CHAMBER CHORUS ASSISTANT
CONDUCTOR

Pen Ying Fang, PIANIST

Harlem Chamber Players

Liz Player, EXECUTIVE & ARTISTIC DIRECTOR

The Dream Keeper

O Praise the Lord – Ulysses Kay (1917-1995)

The Lee Shore – Samuel Coleridge-Taylor (1875-1912)

conducted by David Recca

O Praise the Lord – Adolphus Hailstork (b. 1941)

Full Chorus

We Shall Walk Through the Valley – Negro Spiritual, arr.

Undine Smith Moore (1904-1989)

Sicut Cervus – Rosephanye Powell (b. 1962)

women's voices

I'm Coming Home – Hale Smith (1925-2009)

conducted by Nathaniel Granor

Arise, My Beloved – Adolphus Hailstork

Chamber Chorus

INTERMISSION

Lyric Quartette – William Grant Still (1895-1978)

Members of the Harlem Chamber Players:

Ashley Horn, Claire Chan, Tia Allen, Daryl Goldberg

The Dream Keeper – Philip Lasser (b. 1963)

A secular cantata on poems by Langston Hughes
New York Premiere

Passing Love

The Dream Keeper

Winter Moon

Joy

Dreams

Walkers with the Dawn

Passing Love

Harlem Chamber Players members: Coreisa Lee, flute; Lillian Copeland, oboe/English horn; David Sapadin, clarinet/bass clarinet; Tomina Parvanova, harp; Ashley Horne and Claire Chan, violins; Tia Allen, viola; Daryl Goldberg, cello; Anthony Morris, double bass

Ensemble singers in Hailstork's "O Praise the Lord" and Lasser's The Dream Keeper: Robin Beckhard, Cindy Brome, Mike Landy, Meg Mathil, Michelle Neary, Elisa Peimer, Ellen Stark, Jennifer Trahan, Hsin Wang, Scott Wilson, Barbara Zucker-Pinchoff

Please turn off all phones and other devices during the performance. The use of cameras (including smartphones) and recording devices during the performance is prohibited.

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Today's program, *The Dream Keeper*, has two roots which, by good fortune, come together. Two years ago, I heard the music of Philip Lasser for the first time; researching his choral music, I found *The Dream Keeper* and was smitten. I was delighted to learn that NAS's performance would be the New York premiere, but then the pandemic put our plans on hold.

During the year-and-a-half of enforced absence of rehearsals, the Board undertook deep reflections on diversity, equity, and inclusion, and I made a project of researching works by Black composers that were new to me. I found a great many that I was eager to introduce to our singers and audience. So, in each concert this season, and in future seasons, I expect to devote a portion of our programs to the music of Black composers. It is past time for these excellent voices to be heard. This is the second root nourishing the program.

Philip Lasser chose poetry of the renowned Black author Langston Hughes for *The Dream Keeper*. Thus, I saw an opportunity to pair his secular cantata with works of Black composers. In our March 2022 concert we sang music of three Black composers; in today's concert we sing music of six Black composers. We invited the Harlem Chamber Players to present the concert jointly, and thus, the eight instrumentalists for Mr. Lasser's cantata will not only join in that work, they will also perform a quartet by a seventh Black composer, William Grant Still.

Ulysses Kay, Jr., born in Tucson, Arizona, lived from 1917 to 1995. He received a degree in Music Education from the

University of Arizona, where he was encouraged by composer William Grant Still, who was twenty-two years his senior. He received a Master's in Composition at the Eastman School of Music and did postgraduate study at Yale with Paul Hindemith. He also studied composition at Columbia and in Rome. He wrote 140 compositions, including five operas, twenty orchestral works, thirty choral pieces, and fifteen chamber works. He taught at Lehman College of the City University of New York for twenty years. This mostly contrapuntal "O Praise the Lord" was written in 1961.

O praise the Lord, all ye nations:
Praise Him all ye people.
O praise the Lord.

For His merciful kindness is great, is great to'ard us.
And the truth of the Lord endureth forever;
It endureth forever.

Praise ye the Lord.

O praise the Lord, all ye nations,
Praise Him all ye people.
O praise the Lord!

-- Psalm 117

Samuel Coleridge-Taylor was born in 1875 to a white English woman and a man from Sierra Leone who had studied medicine in London. The man, Daniel Taylor, was descended from African-American slaves who were freed by the British and evacuated from the colonies at the end of the American War of Independence. Coleridge-Taylor showed early interest in music; he studied at the Royal College of Music from the age of fifteen, studying

composition with Charles Villiers Stanford. He had a major success with his cantata *Hiawatha's Wedding Feast*, which was widely performed by choral groups in England. Its popularity at the time was rivaled only by Handel's *Messiah* and Mendelssohn's *Elijah*.

Today's work, "The Lee Shore," draws on his heritage of English part songs. Thomas Hood's poem "The Lee Shore" is a dramatic evocation of a storm at sea and a sailor whose home is on the shore. To understand the final lines, "...to think man ever comes too near his home", one must know that the nautical term "the lee shore" refers to a stretch of shoreline on the lee side of a vessel, meaning the wind is blowing the ship into the land, risking a shipwreck.

Coleridge-Taylor made three tours of the United States, where he became interested in his paternal racial heritage. In 1904, on his first tour to the United States, he was received by President Theodore Roosevelt at the White House, a rare event in those days for a man of African descent. He sought to draw from traditional African music, and to incorporate it into the classical tradition, which he considered Brahms to have done with Hungarian music and Dvořák with Bohemian music.

Sleet! and hail! and thunder!
And ye winds that rave,
Till the sands there under
Tinge the sullen wave.

Winds, that like a demon
Howl with horrid note
Round the toiling seaman,
In his tossing boat

From his humble dwelling
On the shingly shore,
Where the billows swelling
Keep such a hollow roar

From that weeping woman,
Seeking with her cries
Succour superhuman
From the frowning skies

From the urchin pining
For his father's knee
From the lattice shining,
Drive him out to sea!

Let broad leagues dissever
Him from yonder foam;
O, God! to think man ever
Comes too near his home!

--Thomas Hood

Adolphus Hailstork has had a major career as a composer, creating many works for voice, chorus, ensembles, orchestra, and opera. His works have been performed by top orchestras, such as The Philadelphia, Chicago, New York, Detroit, Boston, and Los Angeles symphony orchestras. He has won many prizes, commissions, and honorary doctorates as well. Among his recent works are an opera, *Rise for Freedom*, about the Underground Railroad, and *A Knee on the Neck*, a tribute to George Floyd, for chorus and orchestra.

Hailstork has degrees from Howard University, The American Institute at Fontainebleau (with Nadia Boulanger), The Manhattan School of Music, and a

doctorate from Michigan State University. He is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia.

NAS performed works of Hailstork in 2002, 2003, 2004, and in March of 2022. "O Praise the Lord" uses mostly the same text as the setting heard earlier by Ulysses Kay, but Hailstork's piece is two minutes longer and is an elaborate composition, with rhythmic complexity and overlapping layers of counterpoint.

See Kay text above

Undine Smith Moore composed over 100 works. As a teacher, she encouraged her students to view music as a vehicle for social justice. She co-founded and directed the Black Music Center at the Virginia State Department of Music, which brought leading Black composers and other musicians to the college. Her most famous work, *Scenes from the Life of a Martyr*, is an oratorio in sixteen movements in honor of Martin Luther King Jr. premiered at Carnegie Hall in 1981 and nominated for a Pulitzer Prize.

Moore was born the granddaughter of slaves in Virginia in 1904. She studied at Fisk University in Nashville, Tennessee. When she was twenty, she won a scholarship to The Juilliard School, which she refused, instead joining the Virginia State College of Music faculty as a piano and counterpoint teacher. She later earned a Master of Arts in teaching from Columbia University.

Moore arranged the Negro spiritual "We Shall Walk through the Valley" with simplicity and serenity, as befits the lovely text.

Lord, we shall walk, shall walk in peace.
We shall walk through the valley in peace.
If Jesus himself shall lead us,
We shall walk through the valley in peace.

Lord, we shall walk, shall walk in peace.
There will be no trials there.
If Jesus himself shall lead us,
Lord, we shall walk, shall walk in peace.

-- Negro Spiritual, arr. Undine Smith Moore

Rosephanye Powell is one of America's premier composers of choral music. She is also in demand as a conductor at festivals and workshops across the world. She has received commissions from the American Choral Directors Association, Chanticleer, the St. Olaf Choir, and the American Guild of Organists, among many others.

Powell received her bachelor's degree summa cum laude from Alabama State, her master's from Westminster Choir College, and her doctorate in vocal performance from Florida State University. She cites important influence from composers Undine Smith Moore and Florence Price.

In December, we opened our program with another work of Powell, "The Word Was God." That was an exciting, propulsive work that seemed inspired by the spiritual tradition. "Sicut Cervus" is very different, a piece for four-part women's choir on a familiar Latin text, Psalm 42. It is rooted in both plainchant and Renaissance counterpoint, and is set in a rondo form (A B A C A).

Sicut cervus desiderat ad fontes
aquarum,
ita desiderat anima mea ad te
Deus.

As the hart panteth after the
water brooks,
so panteth my soul after thee, O
God.

Sitivit anima mea ad Deum
vivum:
quando veniam et apparebo ante
faciem Dei mei?

Fuerunt mihi lacrymae meae
panes die ac nocte,
dum dicitur mihi quotidie, Ubi
est Deus tuus?

My soul thirsteth for God, for the
living God:
when shall I come and appear
before God?

My tears have been my meat day
and night,
while they continually say to me,
Where is thy God?

-- Excerpted from Psalm 42, King James Version of
the Old Testament

Hale Smith, in his long obituary in the *New York Times*, was said to have broken the borders between classical and jazz. He was surely known for his synthesis of jazz and twelve-tone technique. He was a performer, arranger, and teacher, who advised the Center for Black Music Research, yet he wanted his works to appear on programs with those of Beethoven, Mozart, and Copland, without racial labelling.

He was drafted into the Army in 1943 and said of that experience, "I served on the Third Frontier, the American South." After the war, he studied at the Cleveland Institute of Music and later taught at C.W. Post, Long Island University, and at the University of Connecticut. His arrangements of spirituals were often performed by sopranos Kathleen Battle and Jessye Norman.

"I'm Coming Home" is an original piece, influenced by both the spiritual tradition and by jazz.

Oh, my Father, I'm coming home,
I'm leaving all this behind.
Oh my Father, I want to see you;
I want to rest within your arms.

And so I'm coming home,
I'm coming home,
I'm goin' to see my Lord!

Coming home,
I'm coming home,
I'm goin' to see my Lord!

Coming home,
I'm coming home,
I'm goin' to see my Lord!
Want to see my Lord!

I'm coming home,
I'm coming home,
I'm goin' to see my Lord!

Coming home,
I'm coming home,
I want to see my Lord!

Oh, my Father, I'm coming home,
I'm leaving all this behind.
Oh my Father, I want to see you;
I want to rest within your arms.

-- Hale Smith

We return to the music of Adolphus Hailstork, this time with a jubilant setting of "Arise, My Beloved" from the *Song of Songs*. The composer's intricate counterpoint and mastery of form are again heard in this rondo-like piece.

Arise! my beloved, my fair one and come away;
For lo, the winter is past.
Flowers appear on the earth,
The time of singing is here.
The voice of the dove is heard in our land.

-- *Song of Solomon*, 2:10-12

William Grant Still composed nearly 200 works in all forms and was a groundbreaking musician, accomplishing many "firsts." He was born in Mississippi, raised in Little Rock, Arkansas, and was interested in music at an early age. He studied first at Wilberforce University in Ohio, the oldest historically Black private college. Later came composition study at Oberlin Conservatory of Music and New England Conservatory and study with the composer Edgard Varèse.

In his early career, Still played many instruments and worked as an arranger for bandleaders such as Paul Whiteman and blues composer W.C. Handy. He was inspired by Samuel Coleridge-Taylor to go into classical composition as a career. He made an extensive study of African music and wrote many works on Black themes. His most famous piece was the African-American Symphony, which had its New York premiere in 1935 with the New York Philharmonic at Carnegie Hall.

Still's *Lyric Quartette* is in three movements, each a portrait of a friend: "The Sentimental One," "The Quiet One," and "The Jovial One."

Philip Lasser is a visionary composer native to both French and American traditions. His music creates a

unique sound world that blends together the colorful harmonies of the French Impressionists with the dynamic rhythms of American music.

In 1979, Lasser entered Nadia Boulanger's famed Ecole d'Arts Americaines in Fontainebleau, France, where he began to establish his connection to the French musical lineage. Following his studies at Harvard College, Lasser lived in Paris, where he worked with Boulanger's closest colleague and disciple, Narcis Bonet, and legendary pianist Gaby Casadesus. He received his master's degree from Columbia University while studying with René Leibowitz's disciple, Jacques-Louis Monod, and his doctorate from The Juilliard School, where he worked with David Diamond. Since 1994, Lasser has been a distinguished member of the faculty of The Juilliard School. He is also the director of the European American Music Alliance (EAMA), a school dedicated to training young composers, chamber musicians, and conductors in the tradition of Nadia Boulanger. Lasser's works can be heard on the Sony Classical, Telarc, New World, Crystal, and BMG RCA/Red Seal labels. His works have been performed worldwide by artists such as Simone Dinnerstein, Zuill Bailey, Susanna Phillips, Elizabeth Futral, Margo Garrett, and Cho-Liang Lin, as well as the Atlanta, Seattle, and Colorado symphonies, and the MDR Leipzig Radio Symphony Orchestra, among others.

Of *The Dream Keeper*, Lasser writes, "I have long been a passionate admirer of Langston Hughes' poetry. His command of the English language is profound, as is the message he is transmitting to us. Above all Langston Hughes is a musical poet. His poems are "word-songs" carefully composed using the sounds, rhythms and timbres of the language to augment the power of the message

through musical means. The wonderful fluidity and subtle flow of his words inspired me to bring into actual melody the music I believe is already embedded in the poems. "The collection *The Dream Keeper* first appeared in 1932 and is Langston Hughes's first set of poems directed in principle to young readers. Of the 59 poems, I chose 7 whose messages I feel are universal and speak to our inner instinct for goodness. Using Langston Hughes's inspired vision, I strove to write a secular cantata on our common faith in hope, faith in dreams and faith in love. Through my cantata *The Dream Keeper* I hope to inspire us all to be, in the words of the poet, "walkers with the dawn and morning."

1. Passing Love

Because you are to me a song
I must not sing you over-long.

Because you are to me a prayer
I cannot say you everywhere.

Because you are to me a rose —
You will not stay when summer goes.

2. The Dream Keeper

Bring me all of your dreams,
You dreamers,
Bring me all of your
Heart melodies
That I may wrap them
In a blue cloud-cloth
Away from the too-rough fingers
Of the world.

3. Winter Moon

How thin and sharp is the moon tonight!
How thin and sharp and ghostly white
is the slim curved crook of the moon tonight!

4. Joy

I went to look for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher's cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

5. Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

6. Walkers with the Dawn

Being walkers with the dawn and morning,
Walkers with the sun and morning,
We are not afraid of night,
Nor days of gloom,
Nor darkness—
Being walkers with the sun and morning.

7. Passing Love

Because you are to me a song
I must not sing you over-long.

Because you are to me a prayer
I cannot say you everywhere.

Because you are to me a rose —
You will not stay when summer goes.

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Woodcut for "Passing Love" by Brian Pinkney

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NEW AMSTERDAM SINGERS

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About the Artists

NEW AMSTERDAM SINGERS, now in its fifty-fourth year, is known for the breadth and variety of its repertoire. Specializing in *a cappella* and double-chorus works, the chorus sings music ranging from the 16th century through contemporary pieces, including many it has commissioned. In addition to works by Carol Barnett, Lisa Bielawa, and Ben Moore commissioned for the group's fiftieth anniversary, recent world premieres include compositions by Matthew Harris, Paul Alan Levi, Elizabeth Lim, Robert Paterson, and Ronald Perera. American and New York City premieres in the previous decade included works by Robert Paterson, Einojuhani Rautavaara, Matthew Harris, Abbie Betinis, Steven Stucky, Kirke Mechem, Steven Sametz, Kitty Brazelton, Clare Maclean, Alex Weiser, Sheena Phillips, and Judith Shatin. In 2016 NAS performed Frank Martin's oratorio *Golgotha* with professional orchestra and soloists as guests of Trinity Church Wall Street, under the direction of Clara Longstreth, the first time the work was heard in New York City in over sixty years.

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

NAS has appeared internationally under Ms. Longstreth's direction. The chorus has sung at the

Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at Miedzyzdroje, Poland; the Festival of the Algarve in Portugal; Les Chorégies d'Orange in France; and the Llangollen International Musical Eisteddfod in Wales. On recent tours the chorus appeared in Turkey, Scandinavia, Croatia, Spain, Argentina and Uruguay, South Africa, Greece, Iceland, Denmark, and most recently in Bulgaria in 2019. In 2010 NAS was pleased to receive permission from the State and Treasury Departments to tour Cuba on a cultural visa.

CLARA LONGSTRETH is the founder and Music Director of New Amsterdam Singers and has led the group since its inception. Under her direction, NAS has become known as one of the premier avocational choruses in New York City. Of Ms. Longstreth's programs, Allan Kozinn wrote in *The New York Times*, "When a director takes up the challenge of building a cohesive program around a broad theme, we are reminded that programming can be an art."

Ms. Longstreth studied conducting with G. Wallace Woodworth at Harvard University and with Richard Westenburg at the Juilliard School, from which she received her Master's Degree. She also studied with Amy Kaiser and Semyon Bychkov at the Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival. Ms. Longstreth has been a frequent adjudicator at choral conferences, and was selected to present a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2009 she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers. Ms. Longstreth has also served on the faculty of Rutgers University, and as a guest conductor of the Limón

Dance Company, the Mannes College Orchestra, and the popular Messiah Sing-In performances at Avery Fisher Hall.

DAVID RECCA is a lecturer at the Conservatory of Music at Purchase College, SUNY, where he directs the Purchase Chorus and Purchase Chamber Singers; is a frequent guest conductor of the Purchase Symphony Orchestra; and teaches a variety of undergraduate courses including music history, music theory, ear training, and conducting. He is the newly appointed Artistic Director of the New York City Master Chorale. He is also the Artistic Director of the Southern Connecticut Camerata, and the Assistant Music Director of the New Amsterdam Singers. He has served as Assistant Conductor to Mercury Opera Rochester, Principal Assistant Conductor to the Yale Camerata, and Artistic Director to Madrigalia Via, whose performances were hailed as "sinfully blissful" by the *Wall Street Journal*. He has prepared choirs for conductors such as Helmuth Rilling, David Hill, Masaaki Suzuki, Simon Carrington, Erwin Ortner, and Sir Gilbert Levine.

He holds a Doctorate of Musical Arts degree in Choral Conducting from the Yale School of Music, a Master of Music 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.

PEN YING FANG has performed widely in the New York and Philadelphia metropolitan areas, building an extensive repertoire of solo and chamber music. Currently, she serves as a coach and accompanist at Westminster Choir College, where she has worked with many prominent artists and renowned voice programs such as the

CoOPERAtive summer program and the Florence Voice Seminar in Italy. As an accompanist she has also performed and toured with several choirs from the New York area, in which capacity *The New York Times* has praised her performances as "vivid" and "deft." In 2018 she was honored to be a featured performer in a Philip Glass opera workshop in North Adams, MA.

Ms. Fang is a native of Taiwan, where she began studying piano at age 5. There she attended an experimental music-focused grade school until moving to the United States. Here she studied with Paul Hoffmann and Barbara Gonzalez-Palmer, earning a BM and MM in Piano at Rutgers University.

HARLEM CHAMBER PLAYERS is an ethnically diverse collective of professional musicians dedicated to bringing high caliber, affordable, accessible live music to people in the Harlem community and beyond. Founded in 2008, The Harlem Chamber Players annually presents a rich season of formal live concerts, indoors, outdoors, and online. They also promote arts inclusion and equal access to the arts, bringing live music to underserved communities and promoting shared community arts and cultural engagement. The group was first inspired by the late Janet Wolfe, a long-time patron of minority musicians and founder of the NYC Housing Authority Symphony Orchestra. The Harlem Chamber Players have presented culturally relevant programs at numerous venues throughout the city and collaborated with many other arts organizations.

The Harlem Chamber Players are also Artists-in-residence at the Harlem School for the Arts. They have been featured on national radio at WQXR/WNYC at The

Greene Space. The Harlem Chamber Players have also been mentioned in articles in The New York Times, The Wall Street Journal, The Guardian, Musical America, and on NPR, NBC, and Here and Now on ABC. To learn more about Harlem Chamber Players, please visit their website (www.harlechamberplayers.org).

LIZ PLAYER, a clarinetist, founded the organization that is now called The Harlem Chamber Players in 2008 with the late violist Charles Dalton, whom she met while performing at a Gala Concert for the New York Housing Symphony Orchestra. Inspired by Janet Wolfe, long-time patron of musicians of color and the founder and executive director of the NYC Housing Symphony Orchestra, Liz dedicated herself to continuing the legacy of Janet Wolfe by creating opportunities for musicians of color, particularly Black and Brown classically-trained musicians, who are to this day grossly underrepresented in the classical music arena.

Liz was able to build the organization from the ground up because of her diverse background in various industries. Her first Bachelor's degree is in Computer Science, and she worked as a programmer/analyst for over eight years before returning to music. She has worked in marketing and events planning, and currently also works as a grants manager at the Ford Foundation. She has served on various panels, including grants panels for the New York State Council on the Arts, the NYC Department of Cultural Affairs, and panels for "Diversifying Orchestral Music in New York" convened by NYSCA. She was recently notified that on behalf of The Harlem Chamber Players, she will be presented with the Sam Miller Award for Performing Arts by the Lower Manhattan Cultural Council this year.

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Jewelle & Nat Bickford
Elyse Aronauer
Barbara & Mark Bach
Ruth Brooks
Sam Bryan & Amy Scott
Sophie Cook
Suzanne Day
Sylvain Demongeot
Mary & Bill Ford
Carol & Victor Gallo
Kathy Gallo
Mary Cox Golden
Tamar & Marshal Granor
Lydia Hajipateras
Joan Grubin
Doris & Hans Grunwald
Tom Haller
Julia & Steve Hanna
Matthew Harris

Mary Harris	Mary & Philip Oppenheimer
Ellen Harrison	Linda Orton
Mary Hatheway	Thomas Palmer
Priscilla Holmgren	Ronald Perera
Frieda & George Holober	Paul & Diane Peyser
Sally Hoskins	Penny & Xavier Pi-Sunyer
Sara Koulen	Mary Hawkins Sachs
Eli Kramer	Timothy Sachs
Cynthia & William Krause	Elizabeth Sandor
Tim Krol	Bernardica Sculac-Stern
Betty Kulleseid	Suzanne Shelby
Marit Kulleseid	Abigail Sloane & Michael Flack
Nicola Lagonigro	Nealie & Jonathan Small
Kate Leahy	Christopher Smeall
Harriet Levine	Diane & Larry Sobin
Katherine Longstreth	Diana Solomon-Glover
John P. MacKenzie	Beatrice Mitchell Sperry
Harlan & Nicole Matusow	Christopher St. John
Susan McCormick	Ellen Stark
Linda McCracken	Suzanne Stewart
Betty & Jack Meron	Quynh Thai
John Moohr	Christine Thomas
Lina Morielli-Rosenberg	Virginia Thors
Peter Moulton	Alice & Joseph Vining
Guna & Robert Mundheim	Margot & Anthony Viscusi
Janet & Robert Neary	Robert Waltham
Jayme & Bruce Neary	Hsin Wang
Elizabeth Norwood	Martha Weille
Edward Nunes	Scott Wilson & Mondy Raibon

* in memory of Jessie Palmer

** in memory of Scott Gilliam

*** in memory of Clayton James

**** in memory of Mike Zimmerman

***** in memory of Spencer Carr

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