

# NEW AMSTERDAM SINGERS

CLARA LONGSTRETH, Music Director

**2022-2023 Season**



Broadway Presbyterian Church  
114th Street and Broadway  
New York City

# NEW AMSTERDAM SINGERS

Clara Longstreth, *Music Director*

José Juan Marzal Fernandez, *Assistant Conductor*

Nathaniel Granor, *Chamber Chorus Assistant Conductor*

Pen Ying Fang, *Pianist*

The Harlem Chamber Players, Liz Player, *Executive and Artistic Director*

## ***The World of Dreams***

La Frontera

Judith Shatin

(b. 1949)

New York premiere

Most Holy Night

Carol Barnett

(b. 1949)

New York premiere

You Can Tell the World

Traditional spiritual

arr. Alice Parker

(b. 1925)

José Juan Marzal Fernandez, *Conductor*

The Road Home

Stephen Paulus

(1949-2014)

Soloists: Sophie Arroyo, March 16; Michelle Neary, March 19

Full Chorus

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*Masks must be worn during the concert.*

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

To Sit and Dream

Rosephanye Powell  
(b. 1962)

Let's Touch the Sky, a choral suite

Louise Talma  
(1906-1996)

Anyone lived in a pretty how town  
Love is more thicker than forget  
Let's touch the sky

Chamber Chorus  
The Harlem Chamber Players

### ***INTERMISSION***

Spiritual Fantasy

Frederick C. Tillis  
(1930-2020)

Nobody Knows the Trouble I See  
Wade in the Water

The Harlem Chamber Players String Quartet

Charting the World

Dale Trumbore  
(b. 1987)

*Commissioned by New Amsterdam Singers  
with support from an anonymous donor  
World Premiere*

The First Sea  
Counting Two

Soloists: Elisa Peimer, March 16; Robin Beckhard, March 19  
Full Chorus

The Harlem Chamber Players

### **The Harlem Chamber Players**

Ashley Horne, *violin 1*

Lilit Gampel, *violin 2*

Tia Allen, *viola*

Kirsten Jermé, *violoncello*

Allison Loggins-Hull, *flute*

Michelle Farah, *oboe*

Amy Fraser, *bassoon*

# The World of Dreams

When I first assembled today's program, I thought I was simply choosing works I loved, music that both singers and listeners would enjoy. But as we spent time with the music and the poetry, I saw that there were some pleasing connections. For example, I was astonished to find that six of the seven texts we are singing include the word "dream."

Another more literal connection is that all the composers and most of the poets are American. Like the dream link, the fact that nearly every composer is a woman is a happy coincidence, not an agenda, however worthy.

We begin with the New York premiere of a work written by **Judith Shatin** in 2021 on an unusual text. Here is what Shatin writes in the score:

*La Frontera (The Border) is a poem by an undocumented immigrant youth held in an American maximum security detention center. Sadly, we cannot know the identity of the author due to government restrictions. I was drawn to set this poem because it captures the stark realities of the immigration process as well as the powerful desire to immigrate to America. As the granddaughter and wife of immigrants, indeed as a citizen of the United States, I am deeply aware of both the astonishing and ongoing contributions of immigrants as well as the despicable treatment so many experience. Why do we forget our own status as immigrants or descendants of immigrants, and then deny the status of those who descend from indigenous people?*

Shatin has written chamber, choral, and orchestral music, as well as electronic and multimedia pieces. Her music has been commissioned by organizations such as the Fromm Foundation, Carnegie Hall, and The Library of Congress, and by acclaimed ensembles including Kronos Quartet, Da Capo Chamber Players, and the Young People's Chorus of New York City. The

American Composer's Orchestra and the Charlottesville, Denver, Houston, Illinois, Knoxville, Minnesota, and National Symphonies, among many others, have programmed and commissioned her works. Her compositions are performed in concert halls around the world, including Carnegie Hall, The Concertgebouw in Amsterdam, The Kennedy Center, Konzerthaus Berlin, and Tel Aviv Opera House.

In demand as a master teacher, Shatin has served as a senior composer at the Wellesley Composers Conference and the Chamber Music Conference of the East, and as guest composer at the Aspen Music Festival.

Shatin is also a powerful advocate for her fellow composers. She served as President of American Composers (1989-93), has been a Board member of the League of Composers/ISCM in New York and the American Composers Alliance, and currently serves on the Board of the National Council of the Atlantic Center for the Arts. NAS performed works of Judith Shatin in 2002 and in 2016.

<i>Un lugar que todo el mundo vamos</i>	<i>a place the whole world goes</i>
<i>Al tener un sueño</i>	<i>when we dream</i>
<i>Y ver a mi familia feliz</i>	<i>and want to see our families</i>
	<i>happy</i>
<i>Pero no nos dejan llegar a la frontera</i>	<i>but they don't let us reach the</i>
<i>Por ser de otro país</i>	<i>border</i>
	<i>because we're from other countries</i>
<i>Y me pregunto por qué</i>	<i>and I ask myself why</i>
<i>Si todos somos seres humanos</i>	<i>if we're all human beings</i>
<i>Somos los mismos</i>	<i>if we're all the same</i>
<i>No tenemos papeles</i>	<i>don't we have papers, too</i>
<i>Porque estamos en el mismo mundo</i>	<i>because we're all in the same</i>
	<i>world</i>
<i>Tenemos sentimientos iguales</i>	<i>we have the same feelings</i>
<i>El color de piel es diferente</i>	<i>though our skin colors may differ</i>
<i>Pero eso no quiere decir</i>	<i>but that doesn't mean we're not</i>
<i>Que no somos iguales</i>	<i>the same</i>

Es que en este país en mi país	it means that in this country,
Hay mucha gente racista	in my country
El ser blanco, el ser negro	there are lots of racists
No quiere decir	to be white, to be black
Que no somos iguales	doesn't mean
Somos todos iguales	that we are not equal
Tenemos la misma mente	we are all equal
La misma meta	we have the same thoughts
El caminar días por el desierto	the same goals
Al inmigrar nos agarra	to walk for days across the desert
	called to immigrate
	—undocumented immigrant youth

New Amsterdam Singers sang **Carol Barnett's** music on two occasions before today's concert. We performed her most famous choral work, the *Blue Grass Mass (A World Beloved)* in 2012, and then commissioned her in 2017 to write *The Darkling Thrush* for chorus and string quartet.

Here is a brief biography from her website:

*Carol Barnett (b. 1949) creates audacious and engaging music, both for traditional instrumentation, and for cross-pollinations such as a mass accompanied by a bluegrass band or a duet for steel pan and organ. A force in the Minnesota music scene since 1970, her work has been funded by multiple regional and national organizations, and published through major houses. Carol is a charter member of the American Composers Forum and a graduate of the University of Minnesota. She was composer in residence with the Dale Warland Singers from 1992 to 2001, and taught composition at Augsburg College from 2000 to 2015.*

The Barnett piece we sing today has an unusual and complex history. It is part of a project called *Quilt Songs*, commissioned by Mike McCarthy to honor his wife Kay, a talented quilt maker. Five composers were asked to select one of Kay's quilts, along with a poem inspired by that quilt. The resulting music was

performed by Vocal Essence, a professional ensemble. Carol Barnett's choice was a quilt called "Moon River." The poem *Most Holy Night*, which provides the text for her piece, is by Hilaire Belloc (1870-1953), who was a writer, sailor, soldier, artist, and activist. The resulting piece, for 8-part *a cappella* chorus, is characterized by unusual and beautiful harmonic progressions.

You can see a photo of the beautiful quilt that inspired this piece on our website at [www.nasingers.org/quilt](http://www.nasingers.org/quilt).

*Most holy night that still dost keep  
The keys of all the doors of sleep,  
To me when my tired eyelids close  
Give thou repose.*

*And let the far lament of them  
That chaunt the dead day's requiem  
Make in my ears, who wakeful lie,  
Soft lullaby.*

*Let them that guard the sacred moon  
By my bedside their memories croon  
So shall I have strange dreams and blest  
In my brief rest*

*Fold your great wings about my face  
Hide day-dawn from my resting-place  
And cheat me with your false delight  
Most holy night*

— Hilaire Belloc

From the dreamy atmosphere of *Most Holy Night*, we move to an altogether different world, **Alice Parker's** beguiling 1994 arrangement of the traditional spiritual *You Can Tell the World*. The three verses, with four refrains, are set with irresistible syncopation and variety in voicing.

Parker is best known for her collaborations with Robert Shaw on arrangements of spirituals, hymns, and folk songs. She has composed five operas, eleven song-cycles, thirty-three cantatas, eleven works for chorus and orchestra, forty-seven choral suites,

and more than forty hymns. Her total output consists of over five hundred pieces of music.

She also raised five children, and in 1985 she founded Melodious Accord, a professional chorus that has released fourteen albums. Among her many awards are the Brock Commission from the American Choral Directors Association, the Harvard Glee Club Foundation Medal, six honorary doctorates, and the Smith College Medal. In January 2023, Parker conducted an hour of spirituals at the Cathedral of St. John the Divine in celebration of Martin Luther King. She is 97 years old.

*You can tell the world about this,  
You can tell the nations about that;  
Tell 'em that the Comforter has come,  
Tell 'em what the Lord has done,  
That he brought joy, joy, joy to my soul.*

*My Lord done jes' what he said,  
He healed the sick an' he raised the dead.  
He took my feet out de miry clay;  
He placed them on the Rock to stay.*

*You can tell the whole world about this,  
You can tell the nations about that;  
Tell 'em that the Comforter has come,  
Tell 'em what the Lord has done:  
That he brought joy, joy, joy to my soul.*

*I remember the hour, I remember the day,  
When Jesus washed my sins away.*

—Spiritual

**Stephen Paulus** was an American Grammy Award winning composer known for his operas and choral music. His best known piece is his 1982 opera *The Postman Always Rings Twice*, one of several operas he composed for the Opera Theatre of St. Louis. He has been commissioned by such notable organizations as the Minnesota Opera, the Chamber Music Society of Lincoln Center, Opera Theatre of Saint Louis, the



Saint Louis Chamber Chorus, the American Composers Orchestra, the Dale Warland Singers, the Harvard Glee Club, and the New York Choral Society.

Paulus was a passionate advocate for the works and careers of his colleagues, and co-founded the American Composers Forum in 1973. In a career that encompassed more than forty years of composition, his output came to include over 450 works for chorus, orchestra, chamber ensemble, opera, solo voice, piano, guitar, organ, and band.

The melody in Stephen Paulus' *The Road Home* is taken from the famous nineteenth-century hymn and tune book, *The Southern Harmony*, compiled by William "Singin' Billy" Walker in 1835. Walker's collection was a compilation of tunes used in singing schools to train musicians in choral singing, for the benefit of church congregations. The song this particular tune derives from is entitled "Prospect."

Paulus' adaptation captures the flavor of this rich choral tradition while providing it with a new harmonization, as well as new lyrics by the poet Michael Dennis Browne. In this new version, the song becomes a moving expression of the yearning for home, a sentiment that the old melody seems particularly suited to express.

*The Road Home* was commissioned for the Dale Warland Singers in 2002, and has become one of his most popular works, sung by choirs everywhere.

*Tell me where is the road  
I can call my own,  
That I left, that I lost,  
So long ago?  
All these years I have wandered,  
Oh when will I know  
There's a way, there's a road that will lead me home?*

*After wind, after rain,  
When the dark is done,  
As I wake from a dream*

*In the gold of day,  
Through the air there's a calling  
From far away,  
There's a voice I can hear that will lead me home.*

*Rise up, follow me,  
Come away is the call,  
With love in your heart  
As the only song;  
There is no such beauty as where you belong,  
Rise up, follow me,  
I will lead you home.*

—Michael Dennis Browne

In the last few years, NAS has sung five works of **Rosephanye Powell**. Most of those have been lively, many influenced by spirituals. *To Sit and Dream*, written in 2008, is quite different. It sets words of Langston Hughes with a jazz feel, both in the piano writing and in the gently dissonant choral harmonies.

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

While serving as Professor of Voice at Auburn University, she also traveled the country presenting lectures and giving workshops. Powell's many awards include the "Living Legend Award," presented by California State University at the African Diaspora Sacred Music Festival in Los Angeles.

*To sit and dream, to sit and read,  
To sit and learn about the world  
Outside our world of here and now,  
Our problem world.  
To dream of vast horizons of the soul  
Of dreams made whole.*

*Unfettered, free. Help me!  
All you who are dreamers, too.  
Help me make our world anew.  
I reach out my hand to you.*

—Langston Hughes

**Louise Talma** was a much-respected American composer of more than forty significant works. She received two Guggenheim Fellowships and was the first woman composer elected to the American Academy and Institute of Arts and Letters. The citation presented to her by the latter organization included this remark: "Many of her admirers who had grown accustomed to seeing or hearing her referred to as one of our foremost women composers, have noticed with pleasure in recent years that she is being referred to more and more often, without any qualification at all, as one of our foremost composers." Like many American musicians of her generation, Talma was once a student of Nadia Boulanger in Paris and was later the first American to teach at the American Conservatory at Fontainebleau School of Music. She had an extremely long and distinguished teaching career at Hunter College in New York. She also wrote two textbooks on music.

Talma was a slow worker. She told an interviewer that she averaged four measures a day when composing, and that she "hunts until she finds the right note." Most of her music was written during forty-one summer residencies at the MacDowell Colony. Talma explained that her music could be classified into three periods: a neoclassic one (1925-1951) followed by a "serial period"<sup>1</sup> (1952-1967), then an atonal but not serial period (1967-1996).

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<sup>1</sup> "Serial" composition is a method in which a row of all twelve tones of the scale, in a certain order, are used as the primary musical source, with the rule that one must not use other notes than those of the row until the row is finished. It was invented by Arnold Schönberg as an escape from "tonal" music, which is music in a key.

Allan Kozinn wrote in a 1996 obituary in *The New York Times* that Talma "used the twelve-tone technique as a way of creating themes, rather than as an escape from conventional tonality." He also said that "lyricism and a sense of a center remained crucial elements of her work." Talma's suite, *Let's Touch the Sky*, for chorus, flute, oboe and bassoon, was written at the MacDowell Colony in 1952. Thus, it was her first piece incorporating serial methods. It emerges as a tonal work, nevertheless.

The poems of e. e. cummings demonstrate that it is possible for a poet clearly to convey emotion-laden images with nonsense grammar and invented vocabulary. The first piece, marked "wistfully lilting," invokes "everyman" (or "anyone") and the cycles of his life; the second, on the nature of love, is the most romantic in subject and in musical setting; the third piece is pure exuberance and jazz rhythms. The choral parts are never doubled by the winds, each of which has its moment: the oboe a pastoral melody in the first piece, the bassoon unusually eloquent in the second, and the flute pacing the choral excitement in the final piece.

### **I. anyone lived in a pretty how town**

*anyone lived in a pretty how town  
(with up so floating many bells down)  
spring summer autumn winter  
he sang his didn't he danced his did.*

*Women and men(both little and small)  
cared for anyone not at all  
they sowed their isn't they reaped their same  
sun moon stars rain*

*children guessed(but only a few  
and down they forgot as up they grew  
autumn winter spring summer)  
that noone loved him more by more*

*when by now and tree by leaf  
she laughed his joy she cried his grief*

bird by snow and stir by still  
anyone's any was all to her

someones married their everyones  
laughed their cryings and did their dance  
(sleep wake hope and then)they  
said their nevers they slept their dream

stars rain sun moon  
(and only the snow can begin to explain  
how children are apt to forget to remember  
with up so floating many bells down)

one day anyone died i guess  
(and noone stooped [stopped] to kiss his face)  
busy folk buried them side by side  
little by little and was by was

all by all and deep by deep  
and more by more they dream their sleep  
noone and anyone earth by april  
wish by spirit and if by yes.

Women and men(both dong and ding)  
summer autumn winter spring  
reaped their sowing and went their came  
sun moon stars rain

## **II. love is more thicker than forget**

love is more thicker than forget  
more thinner than recall  
more seldom than a wave is wet  
more frequent than to fail

it is most mad and moonly  
and less it shall unbe  
than all the sea which only  
is deeper than the sea

love is less always than to win  
less never than alive  
less bigger than the least begin  
less littler than forgive

it is most sane and sunly  
and more it cannot die  
than all the sky which only  
is higher than the sky

### III. let's touch the sky

if up's the word; and a world grows greener  
minute by second and most by more—  
if death is the loser and life is the winner  
(and beggars are rich but misers are poor)  
—let's touch the sky:

with a to and a fro  
(and a here there where) and away we go

in even the laziest creature among us  
a wisdom no knowledge can kill is astir—  
now dull eyes are keen and now keen eyes are keener  
(for young is the year, for young is the year)  
—let's touch the sky:

with a great (and a gay  
and a steep) deep rush through amazing day

it's brains without hearts have set saint against sinner;  
put gain over gladness and joy under care—  
let's do as an earth which can never do wrong does  
(minute by second and most by more)  
—let's touch the sky:

with a strange (and a true)  
and a climbing fall into far near blue

if beggars are rich (and a robin will sing his  
robin a song) but misers are poor—  
let's love until no one could quite be (and young is  
the year, dear) as living as i'm and as you're  
—let's touch the sky:

with a you and a me  
and an every (who's any who's some) one who's we

—e. e. cummings

The composer **Frederick C. Tillis** started playing the trumpet in jazz bands when he was twelve years old. He attended Wiley College on a music scholarship, and was the first person in his

family to receive a college education. Two years later, he volunteered in the United States Air Force at the outbreak of the Korean war. He became director of the 356<sup>th</sup> Air Force Band.

He completed his PhD in 1963 and began teaching college, eventually at the University of Massachusetts, Amherst. He composed music starting at age 20, and was influenced by Schönberg, Bach, Prokofiev, Mussorgsky, and numerous African-American composers. Among his many compositions for orchestra, jazz orchestra, brass quintet, and chamber music was "Spiritual Fantasy No. 12," a suite for string quartet. Today, a quartet from The Harlem Chamber Players will play two movements of the suite: "Nobody Knows the Trouble I See" and "Wade in the Water."

Two years ago, upon discovery of the wealth of compelling choral music by **Dale Trumbore**, and with the knowledge that she was a much sought-after young composer, NAS commissioned a piece from her for today's program. We worked together to choose a text, finding mutual delight in the poetry of Diane Thiele.

NAS sang Trumbore's *In the Middle* in 2022, and here is the note on the composer that appeared then in our program:

*Dale Trumbore is a young Los Angeles-based composer whose works have been performed widely in the U.S. and internationally, by ensembles including Musica Sacra, the American Contemporary Music Ensemble, the Los Angeles Master Chorale, and the Pasadena Symphony. Her choral works have been commissioned for premieres at the national conferences of the American Choral Directors Association and Chorus America.*

Trumbore is passionate about setting poems, prose, and found text by living writers to music. She has written extensively about working through creative blocks and establishing a career in music. Her first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, has been praised as "a treasure

trove of practical strategies not only for composers, but for performers, writers, and any other creatives." She holds a dual degree in Music Composition and English from the University of Maryland and a Master of Music degree in composition from the University of Southern California.

Here are Dale Trumbore's own notes on *Charting the World*:

*The two poems of Charting the World, both written by contemporary poet Diane Thiel, share a common theme: the wonder of watching a child acquire a new language. In "The First Sea," language opens new worlds to children, unfolding fears and dreams alike. In "Counting Two," it's an adult perspective that shifts as a child learns to count to two. In both poems, we travel to different worlds. We fall into a dream and name what we find as we fall into sleep. The mind transforms the world around us into a multitude of new adventures.*

*Charting the World* was commissioned by New Amsterdam Singers, Clara Longstreth, Music Director, with generous support from an anonymous donor. The instrumental introduction to *Charting the World* evokes the fluid area between dreams and reality with shadowy, delicate passages for the strings. Glissandos are used for the "blurring of states" in the text. The title of Part I ("The First Sea") is echoed in the continuous flow of waves in the interludes.

The poet's interest in language and childhood come together in Part II ("Counting Two"). Trumbore has made the most of the child's delighted discovery of two numbers, distinguishing those two with changing keys and dynamics. The parent's "practical" suggestion to move on to "3, 4 ... 5" is met with stern resistance. The things recounted in the life of a very young child are many: birds, train cars, a march of ants or raindrops. Enjoy the mix of hilarity and tenderness in this new piece.



## **I. The First Sea**

*The children are sorting the world of dreams  
and speak of them in the morning, beginning to tell  
the real from shadow. The story line blurred,  
the edge of sleep and the wake of yet another storm.*

*We chart the world with every word we speak. I wish I could  
tell them there are no monsters of the deep, but that is exactly  
where to find them – in the fears swimming deep inside  
the cells of our bodies, or spiraling, one around another.*

*The mind a sail, the bed a vessel ready to transform  
a pirate ship, a submarine, the belly of a whale.  
With each new word they learn, one more memory  
will sink beneath the waves. Like swimming in that first sea,*

*that grew smaller and smaller, as they already found  
ways to comfort themselves. On any morning,  
I find my daughter has traveled to yet another  
country, speaks a different language. Every dawn*

*her world is new. She dreams the same dreams I do.  
She may be falling, falling, running, or unable to run  
when she needs to. I can't protect her there.*

*We grow further away all our lives. Language drifts us  
from those early waters, and our stories, long submerged,  
swim up years later. So many of these moments,  
each a small Atlantis, will be covered by the sea –  
as language takes over, relegates the rest to dream.*

## **II. Counting Two**

*Suddenly my son can count –  
One. Twoooo!*

*His one a calm, tame number  
His two a wild creature,  
the vowel stretching limbs,  
traveling continents, oceans  
taking on the world, in its primordial twos.*

*Three, four, five? my practical parent self suggests.  
One, he answers authoritatively,  
and then, again, the wildly gestured Twoooo!*

One. Twooo!  
He counts the flock of birds  
One. Twooo!  
The cars on a passing train.  
One. Twooo!  
A march of ants. Drops of desert rain.  
At night, exhausted from his exponential math,  
his head against my heart,  
counting beats perhaps  
to fall asleep.  
I fall with him,  
thinking of his Twooo! his wildly gesturing hand,  
showing me how well he understands –  
my little son –  
that two is so much more,  
twice as much in fact,  
infinitely more  
than one.

—Diane Thiel

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Program Notes © 2023 Clara Longstreth

# **New Amsterdam Singers**

## **Soprano**

Orren Alperstein  
Sophie Arroyo  
Robin Beckhard\*  
Colleen Blain  
Martha Beckwith  
Jayanthi Bunyan\*\*  
Laura Cohen\*\*  
Dana Crowell\*\*  
Susan Daum  
Naomi Draper  
Lillie Dremeaux  
Janet Field  
Rebecca Harris  
Abigail Kniffin  
Laura Klein  
Jaime Leifer\*\*  
Michelle Neary\*  
Andrea Olejar\*\*  
Judith Pott\*  
Clara Schuhmacher\*\*  
Elizabeth Stein  
Elspeth Strang  
Miki Takebe  
Jennifer Trahan

## **Alto**

Cynthia Brome  
Isabel Colman  
Rebecca Dee\*\*  
Jenny Delson  
Elizabeth Hardin  
Sally Hoskins\*  
Eleanor Kulleseid  
Meg Mathile  
Elisa Peimer  
Charlotte Rocker\*\*

Vera Sziklai  
Ellen Stark\*  
Donna Zalichin

## **Tenor**

José Juan Marzal Fernandez  
Nathaniel Granor\*\*  
Thomas Haller  
Robert J. Marlowe  
Nate Mickelson  
Paul Parsekian\*  
John W. Pinegar  
Benjamin Prud'homme\*  
Timothy H. Sachs\*\*  
William Simpson  
Hsin S. Wang  
Scott Wilson

## **Bass**

Bendix Anderson\*  
Ross Bradshaw\*  
Walter Daum  
Jason Eck  
Eli Enenbach\*\*  
Steven Hanna  
Philip Holmgren\*  
Steve Holtje\*  
Michael Landy\*  
John Leuenhagen  
Robert Palmer

\*Chamber Chorus

\*\*Chamber Chorus Only

## Staff

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José Juan Marzal Fernandez, *Assistant Conductor*

Pen Ying Fang, *Accompanist*

Patricia Ann Neely, *Manager*

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**NEW AMSTERDAM SINGERS** is incorporated as a nonprofit charitable organization under the laws of the State of New York. Contributions are tax-deductible. Dues and ticket sales meet only half of our annual expense. Donations of any size are gratefully accepted and can be made online ([nasingers.org/donate](http://nasingers.org/donate)) or mailed to New Amsterdam Singers, Inc., P. O. Box 373, Cathedral Station, New York. NY. 10025. A copy of our latest annual report is available upon written request.

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 4 and the Concordia Orchestra in Richard Einhorn's *Voices of Light* at Avery Fisher Hall, under Marin Alsop, in 1999; in 2006 NAS performed *Voices of Light* at the Winter Garden of the World Financial Center, with Anonymous 4 and Ensemble Sospeso under David Hattner, for broadcast on WNYC's New Sounds.

NAS has appeared internationally under Ms. Longstreth's direction. The chorus has sung at the Irakleion Festival in Greece; the Granada Festival in Spain; the International Choral Festival at 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, Conductor**, is the founder and Music Director of New Amsterdam Singers, and has led the group for its past 54 seasons. Under her direction, NAS has become known as one of the premier avocational choruses in New York City. Of Ms. Longstreth's programs, Allan Kozinn wrote in *The New York Times*, "When a director takes up the challenge of building a cohesive program around a broad theme, we are reminded that programming can be an art." And in June, 2018, Times critic Anthony Tommasini wrote, "You think von Karajan's 35-year reign at the Berlin Philharmonic and Eugene Ormandy's 44-year association with the Philadelphia Orchestra were impressive runs? Well, at a concert on Wednesday night [May 30, 2018], Clara Longstreth concluded her 50th season as music director of the 70-member New Amsterdam Singers....Ms. Longstreth conducted with undiminished energy and focus."

Ms. Longstreth studied conducting with G. Wallace Woodworth at Harvard University and with Richard Westenburg at The Juilliard School, from which she received her Master's Degree. She also studied with Amy Kaiser and Semyon Bychkov at Mannes College of Music, and with Helmuth Rilling at the Oregon Bach Festival. Ms. Longstreth has been a frequent adjudicator at choral conferences, and was selected to present a lecture-demonstration on "Adventures in Programming" at the Eastern Division Convention of the American Choral Directors Association. In 2009 she received an Alumnae Recognition Award from Radcliffe College for her founding and longtime direction of New Amsterdam Singers. Ms. Longstreth has also served on the faculty of Rutgers University, and as a guest conductor of the Limón Dance Company, the Mannes College Orchestra, and the popular Messiah Sing-In performances at Avery Fisher Hall. She has led the chorus on 17 international tours.

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

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

**Pen Ying Fang, Accompanist**, has performed widely in the New York and Philadelphia metropolitan areas, building an extensive repertoire of solo and chamber music. Currently, she serves as a coach and accompanist at Westminster Choir College, where she has worked with many prominent artists and renowned voice programs such as the CoOPERative summer program and the Florence Voice Seminar in Italy. As an accompanist she has also performed and toured with several choirs from the New York area, in which capacity *The New York Times* has praised her performances as "vivid" and "deft." In 2018 Ms. Fang was honored to be a featured performer in a Philip Glass opera workshop in North Adams, MA.

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

**Patricia Ann Neely, Manager**, is a professional musician, arts administrator, and educator. A graduate of LaGuardia High School of Music and Art and the Performing Arts and Vassar

College, she also holds an MFA in Historical Performance from Sarah Lawrence College. Ms. Neely has worked as Director of Events and Concert Management at Mannes College of Music, Jazz at Lincoln Center, and Bard Graduate Center and as Senior Director of Programs at Harlem School of the Arts.

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

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

**The 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 ensemble 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 Harlem Chamber Players 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 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 of the Arts.

The ensemble has been featured on national radio on WQXR as well as The Greene Space at WQXR and WNYC. The 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. The Harlem Chamber Players are the recipients of the 2022 Sam Miller Award for the Performing Arts.

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To learn more about Harlem Chamber Players, please visit their website ([www.harlemchamberplayers.org](http://www.harlemchamberplayers.org)).

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Income from the New Amsterdam Singers endowment has been used to support this season's programs. New Amsterdam Singers gratefully acknowledges a generous anonymous contribution in support of Covid-related expenses.

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Visit [www.nasingers.org](http://www.nasingers.org) for the latest chorus news, recordings, and videos. You can also see the many commissions and premieres that New Amsterdam Singers has been proud to present (click on "our Music").

### ***Sing With Us!***

Music Director Clara Longstreth invites singers with choral experience and sight-reading ability in all voice parts to audition for New Amsterdam Singers. We rehearse Tuesday evenings at Broadway Presbyterian Church. Email [auditions@nasingers.org](mailto:auditions@nasingers.org) to arrange an audition.

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