

# NEW AMSTERDAM SINGERS

2022 - 2023

ANNUAL REPORT



# MUSIC DIRECTOR'S REPORT

*Clara Longstreth*



The NAS 2022-2023 season of singing was filled with splendid moments, from the exuberance of the vocal lines of Bach to the world premiere of our lively commissioned work by Dale Trumbore, to the fun of returning to choruses from Scott Joplin's "Treemonisha".

The chorus was a little smaller, as it has been post covid, but we welcomed several excellent young singers, and overall the balance was quite good.

In December we were challenged by the amount of German in Bach and Schütz, and there were tricky high lying runs for sopranos. But the fine performance of "Jesu meine Freude" was our reward for the hard work, as singers and audience loved the piece. Composers new to us, Caroline Shaw and Zanaida Robles, fast became favorites.

In March we relished the tuneful lines and humor, especially in "Counting Two", of Trumbore's brand new "Charting the World", which we commissioned. Judith Shatin's "La Frontera" brought the plight of young immigrants in detention into sharp focus. Louise Talma's witty "Let's Touch the Sky", which Chamber Chorus sang accompanied by flute, oboe, and bassoon from the excellent Harlem Chamber Players, was full of charm. This program featured six works by women composers.

In May a highlight was the extraordinary performance of our tenor and bass sections of Britten's wrenching, dramatic "Ballad of Little Musgrave and Lady Barnard", under the baton of Assistant Conductor José Juan Marzal Fernandez. Not to be outdone on the program, the sopranos and altos worked hard and conquered the treacherous, but winning rhythms of Andrew Rindfleisch's "Me! Come! My Dazzled Face!". The performance of an old favorite, "Design for October", was beautiful, and Michael Dellaira's "The Campers at Kitty Hawk" brought down the house as the Chamber Chorus made the fast paced story of the Wright Brothers learning to fly soar to vivid life. Our guest soprano Asha Lindsey sang Joplin's "Real Slow Drag" with exquisite tone and a twinkle in her eye.

Finally, The Chamber Chorus sang a program on their own in Cold Spring, NY at the lovely Restoration Chapel on the banks of the Hudson river. An overflow audience enjoyed a varied program that included four cabaret songs by our own soloists, with former Assistant Conductor David Recca at the piano.

We had a very good year!

# PRESIDENT'S REPORT

*Donna W. Zalichin*



Usually our pre-season summers are relatively quiet. But the summer of 2022 saw several of us engaged in the most enormous (non-musical) project in which NAS has ever been involved – that of moving 55 years worth of music from our storage unit in the Bronx. What to do with our vast trove of music had long been on the minds of the NAS Board as storage became an increasing drain on our budget. While we do often come back to favorite pieces, we love discovering and performing new works as well, and it was clear that action must be taken. But what? Luckily, our need was answered in a rather unexpected way: long-time chorus member Tim DeWerff had (sadly for us) relocated to Kansas, and he learned of a music library there that was anxious to expand its holdings. They were thrilled to be offered our scores of scores (sorry, I just could not resist!) – all we had to do was figure out how to pack it up and get it to Kansas. Bob Palmer – Bass, Board member, and organizer extraordinaire -- calculated that we had close to 400 linear feet of music, weighing an estimated 3,000 pounds. After exploring various options, the music was loaded onto two pods, put onto a truck, and driven to Kansas, where it is now part of the Jane Sullivan Choral Library. We are delighted that our music has found a good home, and are grateful for the hard work of those who made it happen.

And then, of course, we also got to sing! Navigating the Covid landscape was again a challenge: We sang our December concerts wearing masks, but in March and May regular testing allowed for singers to perform "mask optional." A combination of good will, good compliance, and good luck enabled us to get through our season with no outbreaks in our ranks, and to give excellent performances of beautiful music. As usual, Clara programmed a wonderful mix of old and new choral works that we loved singing and our audiences loved hearing. We have continued to make our performances available virtually, which has proven a boon to those unable to attend in person.

As I turn over the role of Board President to Michelle Neary, I extend my heartfelt thanks to all the wonderful, hard-working members of the NAS Board, to the singers, and of course to Clara, who continues to inspire us with her grace and fine musicianship.

# TREASURER'S REPORT



## *Orren Alperstein*

I am pleased to report that NAS remains in a strong financial position for fiscal year 22-23. Our endowment remains robust (\$283,349), and we have almost \$170,000 in the bank, including \$109,000 in two funds (50th anniversary and the Family Trust) that are dedicated to a variety of special projects, including commissions and orchestral instrumentation. Our budgeting was conservative, appropriately reflecting a smaller chorus and the challenges of this post-pandemic time, and we did a little better - by \$2,500 - than we had anticipated.

NAS has an actual shortfall of (\$35,164) this year, somewhat better than we had budgeted at (\$37,750.) We do have the resources to cover this shortfall thanks to cash reserves built up from surpluses in prior years, and we have taken the steps necessary to significantly reduce shortfall for next season.

### **Income**

With respect to ticket sales, we are below budget by \$1,354, but overall our income is still significantly below pre-pandemic levels, reflecting a host of factors, but especially our smaller chorus size. Our overall ticket sales did benefit from purchases of streaming tickets, an unexpected bright spot in our season. We anticipate similar streaming sales will continue into future seasons, as technology enables attendance by those who cannot attend our concerts in person.

### **Ticket Sales (includes in-person and live stream):**

	<b>Budget</b>	<b>Actual</b>
December	\$11,500	\$9,772
March	\$6,500	\$8,146
May	\$5,000	\$5,281
<b>TOTAL</b>	<b>\$23,000</b>	<b>\$21,646</b>

### **Membership Dues**

At \$12,848 we are slightly above our budgeted figure of \$11,250, but still below pre-pandemic levels, again directly reflecting the smaller chorus size.

# TREASURER'S REPORT continued



## Spring Benefit Contributions

Thanks to a very generous chorus member who donated a wonderful cabaret performance, including all related expenses, and several other Board members who covered the costs of an additional cabaret and salon, we netted \$8,621, only a small amount below our \$10,000 projection.

Our Annual Fund Contributions have come in \$2,700 higher than projected at \$56,785.

## Higher Costs

Tax-Preparation/Bookkeeping and Music Storage costs were higher than anticipated, over budget by \$7,491, but these are expected to be one-time aberrations.

## Conclusion

NAS has an actual shortfall of (\$35,164) this year, somewhat better than we had budgeted at (\$37,750). We had ample resources built up from surpluses in prior years, so we chose to leave our endowment funds fully invested and cover the entire shortfall with our cash reserves. We have also taken the steps necessary to significantly reduce the shortfall for next season.

	2021-2022 Actual	2022-2023 Budget	2022-2023 Actual
<b>GENERAL OPERATING REVENUE</b>			
Ticket Sales & Performances	\$23,211	\$23,600	\$25,466
Dues/CD Sales/Music Rentals	\$11,753	\$12,450	\$15,127
Contributions			
Events	\$16,445	\$15,000	\$8,621
Individual/Corporate/Foundation	\$77,871	\$54,000	\$61,913
<b>TOTAL General Operating Revenue</b>	<b>\$129,280</b>	<b>\$105,050</b>	<b>\$111,127</b>
<b>SPECIAL ACTIVITY REVENUE</b>			
50th Anniversary Campaign Donations	\$0	\$7,900	\$7,900
Private Gift Transfer	\$9,258	\$0	\$0
<b>Total Special Activity Revenue</b>	<b>\$9,258</b>	<b>\$7,900</b>	<b>\$7,900</b>
<b>TOTAL REVENUE: GENERAL + SPECIAL</b>	<b>\$138,538</b>	<b>\$112,950</b>	<b>\$119,027</b>
<b>GENERAL OPERATING EXPENSES</b>			
Personnel	\$65,242	\$72,000	\$72,825
Concert, Rehearsal, Music	\$21,791	\$22,600	\$25,463
Promotion/Development	\$11,877	\$19,950	\$13,894
Other Operating Expenses	\$10,348	\$11,450	\$12,198
Outreach	\$7,189	\$3,000	\$3,000
<b>Total General Operating Expenses</b>	<b>\$116,447</b>	<b>\$129,000</b>	<b>\$127,380</b>
<b>SPECIAL ACTIVITY EXPENSES</b>			
Commissioned Works	\$0	\$7,900	\$8,200
Guest Artists	\$17,445	\$13,500	\$18,451
Covid-Related Expenses	\$9,720	\$300	\$160
<b>Total Special Activity Expenses</b>	<b>\$27,165</b>	<b>\$21,700</b>	<b>\$26,811</b>
<b>TOTAL EXPENSES:GENERAL + SPECIAL</b>	<b>\$143,612</b>	<b>\$150,700</b>	<b>\$154,191</b>
<b>TOTAL INCREASE/DECREASE</b>	<b>(\$5,074)</b>	<b>(\$37,750)</b>	<b>(\$35,164)</b>
ENDOWMENT EARNINGS TRANSFER	\$10,640	\$0	\$0
<b>NET TOTAL INCREASE/DECREASE</b>	<b>\$5,566</b>	<b>(\$37,750)</b>	<b>(\$35,164)</b>



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# NEW AMSTERDAM SINGERS | 2022-2023



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\*Chamber Chorus

\*\*Chamber Chorus Only

# ANNUAL FUND DONORS | 2022-2023



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Rebecca Williams  
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“ The ‘community’ aspect of NAS is very important to me - it enhances the experience of singing and I think sets us apart. I love the inter-generational composition of the chorus, the ease with which so many of us interact on a meaningful level, and the friendships among chorus members who would not have known each other otherwise. ”



All photos by Valerie Terranova Photography

P.O. Box 373,  
Cathedral Station  
New York, NY 10025  
info@nasingers.org

[www.nasingers.org](http://www.nasingers.org)



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