

**47th Annual Meeting of the Membership of Chorus America**  
**Friday, June 7, 2024, 8:30 am EDT**



**Meeting Agenda**

- I. Call to Order Rollo Dilworth, Chair, Governance Committee
- II. Approval of Consent Agenda
  - a. Minutes of the 2023 Annual Meeting
  - b. Audit Report
  - c. Membership and Programs Report (in Conference issue of the *Voice* magazine)
- III. Governance Committee Report Rollo Dilworth, Chair, Governance Committee
  - a. Acceptance of slate of Board nominees

**Slate of Nominees for FY24**

**New Board Members:**

- Thomas Cooke; Board President, Voce
- Brian Newhouse; Associate Vice President of Individual Giving, Minnesota Orchestra
- Carrie Tennant; Artistic Director, Vancouver Youth Choir
- Chris Verdugo; Chief Executive Officer, San Francisco Gay Men's Chorus

**Board Members Re-Elected to Another Three-Year Term:**

- Rollo Dilworth (third term); Professor of Choral Music Education & Vice Dean, Center for the Performing and Cinematic Arts, Temple University
- Robert Istad (third term); Artistic Director, Pacific Chorale; Director of Choral Studies, CSU Fullerton
- Craig Hella Johnson (second term); Founder and Artistic Director, Conspirare; Artistic Partner, Oregon Bach Festival
- David Morrow (third term); Professor and Director of the Morehouse Glee Club, Morehouse College
- Steven Neiffer (third term); Chief Financial Officer, Los Angeles Master Chorale
- Elizabeth Núñez (third term); Creative Director, Young People's Chorus of New York City; Founding Artistic Director, SoHarmoniums Women's Choir
- Dianne Peterson (third term); Executive Director Emerita, The Washington Chorus; Chair of the Board, New Orchestra of Washington

**Board Members Concluding Their Board Tenure in June 2024:**

- Marie Bucoy-Calavan (nine years); Artistic Director, Choral Arts Society of Washington
- John Earls (nine years); Board Member, May Festival Chorus; Board Chair, Vocal Arts Ensemble of Cincinnati
- Robyn Reeves Lana (nine years); Artistic Director, Cincinnati Youth Choir
- Karen P. Thomas (nine years); Artistic Director and Conductor, Seattle Pro Musica

## Minutes of the 46th Annual Meeting of the Membership of Chorus America Thursday, June 1, 2023, 9:30 am EDT

Chorus America Board Chair Anton Armstrong called the Annual Meeting to order at 10:00 am, presenting the Consent Agenda detailing program and financial highlights of FY23 for approval.

### Governance Committee Report

Rollo Dilworth, chair of the Governance Committee, announced the Board Officers for FY2024 that were elected to serve at the Board meeting on May 31, 2023:

- Anton Armstrong, *Chair*; Tosdal Professor of Music at St. Olaf College
- Steven P. Neiffer, *Treasurer*; Chief Financial Officer, Los Angeles Master Chorale
- Marie Bucoy-Calavan, *Secretary*; Director of Choral Studies, University of Akron

He welcomed incoming Board members:

- Laura Adlers, Management Consultant; Executive Director, The Ellora Singers and the Ellora Festival
- Maria A. Ellis, Educator and Conductor, Girl Conductor LLC; Director, Sheldon's City of Music All-Star Chorus

He announced that the following individuals had been elected to serve another three-year term on the Board:

- Anton Armstrong (second term), Tosdal Professor of Music, St. Olaf College
- Charles Berardesco (third term), Former Senior VP and General Counsel, North American Electric Reliability Corporation
- Anne B. Keiser (second term), Former Board Chair, The Choral Arts Society of Washington
- Mark Lawson (third term), President, ECS Publishing Group
- Alysia Lee (second term), President, Baltimore Children & Youth Fund; Founder & Artistic Director, Sister Cities Girlchoir
- Mary Doughty Mauch (third term), Conductor and Grassroots Organizer & Leader
- Marcela Molina (second term), Director, Tucson Girls Chorus
- Eugene Rogers (third term), Director of Choral Activities, University of Michigan; Artistic Director, The Washington Chorus
- Diana Sáez (second term), Director of Choral Activities, Towson University

He announced that the following individuals would conclude their board tenure in June 2023:

- Brian Newhouse (ten years), Vice President, Individual Giving, Minnesota Orchestra
- Todd Estabrook (nine years), Past Chair, Handel and Haydn Society
- Linda Moxley (six years), Executive Director, Sarasota Concert Association
- Pearl Shangkuan (two years), Director of Choral Activities and Professor of Choral Music, Calvin University, Chorus Director, Grand Rapids Symphony

Dilworth turned the meeting over to Armstrong at the end of his report. Armstrong made a special presentation to former Board leader Corty Fengler, who was honored with the designation of Director Laureate of Chorus America.

Armstrong concluded the Annual Meeting at 10:30 am.

Respectfully submitted,

Marie Bucoy-Calavan  
Secretary



Carpenter, Evert & Associates

Certified Public Accountants  
7760 France Avenue S. Suite 940 Bloomington Minnesota 55435  
952.831.0085 [carpenterevert.com](http://carpenterevert.com)

## INDEPENDENT AUDITOR'S REPORT

Board of Directors  
Chorus America  
Washington, District of Columbia

### **Opinion**

We have audited the accompanying financial statements of Chorus America (a nonprofit organization), which comprise the statement of financial position as of August 31, 2023 and 2022, and the related statements of activities, functional expenses, and cash flows for the years then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Chorus America as of August 31, 2023 and 2022, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

### **Basis for Opinion**

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Chorus America and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### **Responsibilities of Management for the Financial Statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Chorus America's ability to continue as a going concern within one year after the date that the financial statements are available to be issued.

## Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with generally accepted auditing standards will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements, including omissions, are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with generally accepted auditing standards, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Chorus America's internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Chorus America's ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

*Carpenter EMT and Associates, LTD.*  
Certified Public Accountants

Minneapolis, Minnesota  
March 28, 2024

**CHORUS AMERICA**  
**STATEMENTS OF ACTIVITIES**  
**FOR THE YEARS ENDED AUGUST 31, 2023 AND 2022**

	2023				2022			
	Without Donor Restrictions		With Donor Restrictions	Total	Without Donor Restrictions		With Donor Restrictions	Total
	Operating	Board Designated			Operating	Board Designated		
<b>Support and Revenue:</b>								
Grants and Contributions	\$ 769,836	\$ -	\$ 2,498,512	\$ 3,268,348	\$ 600,557	\$ -	\$ 174,900	\$ 775,457
Membership Dues	230,266	-	-	230,266	200,891	-	-	200,891
Annual Conference	157,061	-	-	157,061	110,217	-	-	110,217
Program Service Revenue	47,244	-	-	47,244	9,075	-	-	9,075
Publication Income	68,920	-	-	68,920	86,189	-	-	86,189
Investment Income (Loss)	15,500	85,296	-	100,796	6,831	(209,636)	-	(202,805)
Other Income	29,770	-	-	29,770	21,061	-	-	21,061
<b>Net Assets Released from Restrictions:</b>								
Satisfaction of Program and Time Restrictions	1,081,615	-	(1,081,615)	-	1,116,182	-	(1,116,182)	-
<b>Total Support and Revenue</b>	<b>2,400,212</b>	<b>85,296</b>	<b>1,416,897</b>	<b>3,902,405</b>	<b>2,151,003</b>	<b>(209,636)</b>	<b>(941,282)</b>	<b>1,000,085</b>
<b>Expense:</b>								
<b>Program Services:</b>								
Membership Services and Publications	436,484	-	-	436,484	414,898	-	-	414,898
Projects	1,499,580	-	-	1,499,580	1,256,569	-	-	1,256,569
<b>Total Program Services</b>	<b>1,936,064</b>	<b>-</b>	<b>-</b>	<b>1,936,064</b>	<b>1,671,467</b>	<b>-</b>	<b>-</b>	<b>1,671,467</b>
<b>Support Services:</b>								
Management and General	302,192	-	-	302,192	280,658	-	-	280,658
Fundraising	145,118	-	-	145,118	197,528	-	-	197,528
<b>Total Support Services</b>	<b>447,310</b>	<b>-</b>	<b>-</b>	<b>447,310</b>	<b>478,186</b>	<b>-</b>	<b>-</b>	<b>478,186</b>
<b>Total Expense</b>	<b>2,383,374</b>	<b>-</b>	<b>-</b>	<b>2,383,374</b>	<b>2,149,653</b>	<b>-</b>	<b>-</b>	<b>2,149,653</b>
<b>Change in Net Assets from Operations</b>	<b>16,838</b>	<b>85,296</b>	<b>1,416,897</b>	<b>1,519,031</b>	<b>1,350</b>	<b>(209,636)</b>	<b>(941,282)</b>	<b>(1,149,568)</b>
<b>Other Changes in Net Assets:</b>								
Designated Expense Fund Transfers	60,500	(60,500)	-	-	15,000	(15,000)	-	-
<b>Change in Net Assets</b>	<b>77,338</b>	<b>24,796</b>	<b>1,416,897</b>	<b>1,519,031</b>	<b>16,350</b>	<b>(224,636)</b>	<b>(941,282)</b>	<b>(1,149,568)</b>
<b>Net Assets - Beginning of Year</b>	<b>359,819</b>	<b>376,949</b>	<b>1,659,518</b>	<b>2,396,286</b>	<b>343,469</b>	<b>601,585</b>	<b>2,600,800</b>	<b>3,545,854</b>
<b>Net Assets - End of Year</b>	<b>\$ 437,157</b>	<b>\$ 401,745</b>	<b>\$ 3,076,415</b>	<b>\$ 3,915,317</b>	<b>\$ 359,819</b>	<b>\$ 376,949</b>	<b>\$ 1,659,518</b>	<b>\$ 2,396,286</b>

The accompanying Notes to Financial Statements  
are an integral part of these statements.

CHORUS AMERICA  
STATEMENTS OF FINANCIAL POSITION  
AUGUST 31, 2023 AND 2022

<u>ASSETS</u>	<u>2023</u>	<u>2022</u>
Current Assets:		
Cash and Cash Equivalents	\$ 338,208	\$ 1,259,106
Accounts Receivable	9,974	20,498
Pledges Receivable	1,232,110	205,624
Prepaid Expenses	11,634	11,195
Total Current Assets	1,591,926	1,496,423
Investments	1,142,756	1,002,286
Pledges Receivable	1,203,747	15,000
Property and Equipment - Net	103,164	41,172
Right of Use Asset	477,544	-
Lease Security Deposit	8,484	8,484
TOTAL ASSETS	\$ 4,527,621	\$ 2,563,365
<u>LIABILITIES AND NET ASSETS</u>		
Current Liabilities:		
Accounts Payable	\$ 84,867	\$ 100,227
Deferred Revenue	-	2,404
Lease Liability - Current	108,371	-
Accrued Rent	-	64,448
Total Current Liabilities	193,238	167,079
Lease Liability - Long Term	419,066	-
Total Liabilities	612,304	167,079
Net Assets:		
Without Donor Restrictions:		
Operating	437,157	359,819
Board Designated	401,745	376,949
Total Without Donor Restrictions	838,902	736,768
With Donor Restrictions	3,076,415	1,659,518
Total Net Assets	3,915,317	2,396,286
TOTAL LIABILITIES AND NET ASSETS	\$ 4,527,621	\$ 2,563,365

The accompanying Notes to Financial Statements  
are an integral part of these statements.



# CHORUS AMERICA ANNUAL MEETING REPORT

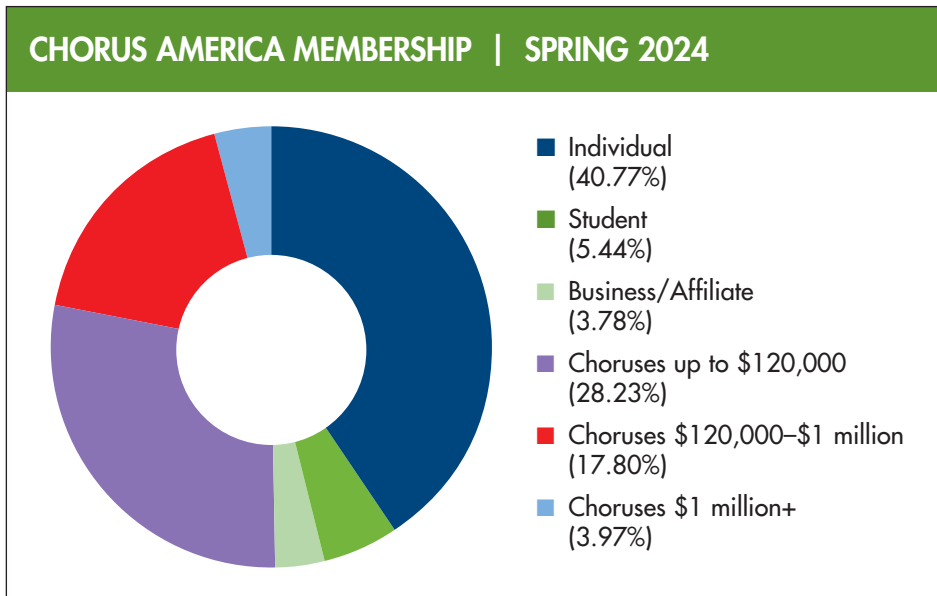
## MEMBERSHIP & PROGRAMS

### Membership

Chorus America currently has 1,084 members and serves over 7,000 individuals through their affiliations with choruses, industry-wide businesses, and other member organizations. Our membership numbers have held steady as we move forward to a new database solution that will better serve our current members and the field, planned to be implemented in the next fiscal year.

This fall, Chorus America launched a refreshed **website**, designed to make our articles, resources, and program information more accessible and engaging for our community. Articles and news about the choral community are also published in our award-winning **Voice magazine**, including topics like “Building Community and Cultural Learning through Group Singing,” “Applying Big Marketing Ideas to Your Chorus,” “Gained in Translation: Variations on Handel’s *Messiah*,” and “Dreaming Big: Young Singers in Professional Collaborations.”

The Chorus America **Online Community** continues to be a much-used member benefit. The Online Community offers a secure online space where members can connect, ask questions, share ideas and resources, and have conversations with their



peers. Currently, around 1,750 members access community discussions either online or through email. Discussion topics over the past year have included performance live-streaming and video sharing, concert attire, supporting singers with limited vision, and project management tools.

### Programs

Chorus America offered the **ADEI Learning Lab** to a fourth cohort of participants in the

fall of 2023. This four-week workshop is designed for choral leaders who seek tools and supportive guidance to advance ADEI work in their organizations and identify as having experienced privilege because of their race or ethnicity. The first half of the Lab focuses on participants’ individual roles in advancing ADEI in the field and the second focuses on the role their organizations play in creating a more equitable field.



This year, Chorus America's grants cycle included two grant opportunities specifically dedicated to supporting the choral field. The **Music Education Partnership Grants**, which fund projects in four geographic regions that increase access to singing-based music education for students from historically marginalized communities, selected and announced the program's 2024–2026 grant partners. A total of 23 projects will receive multi-year grants, ranging from \$40,000–\$50,000, to support collaborations between community organizations dedicated to choral singing and schools serving early childhood–12th grade during the 2024–25 and 2025–26 school years. In addition to funding, all projects selected will participate in an online peer learning cohort.

Chorus America also announced the inaugural recipient of the **Dale Warland Singers Commission Grant**, which is presented in partnership with the American Composers Forum. The New Jersey-based ▶



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of leadership!

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**VOCALESSENCE**



Wharton Institute for the Performing Arts was selected to receive the 2024 grant, which will support a composition from composer William Linthicum-Blackhorse to be premiered by Wharton Arts' New Jersey Youth Chorus. Formerly the Dale Warland Singers Commission Award, this program transitioned to a grant as part of a series of updates to Chorus America's awards program. This grant will continue to support projects that share artistically meaningful new work with communities, now with an increased emphasis on access, diversity, equity, and inclusion.

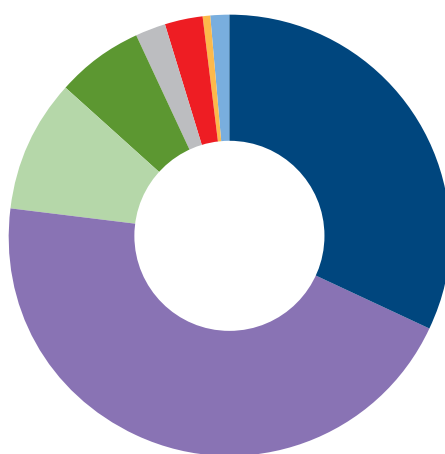
Chorus America's president and CEO was part of the panel presentation "Where Do We Go from Here?" at the **Bent But Not Broken** conference in November 2023 and presented the interest session "Preparing Students for Choral Leadership" at the **National Collegiate Choral Organization** conference that same month. In a collaboration with colleague organization ACDA, Chorus America staff presented a pre-conference workshop titled "I'm Running a Business? Boards, Marketing and Business Administration for Directors of Children and Youth Choirs" at the **ACDA Children's & Community Youth Choir Conductors' Retreat** in Nashville. Other points of connection with the field have included attending the **2024 SphinxConnect** convening for diversity in the arts in Detroit with members of the Leadership Development Forum.

The **2024 Conference** will be a fully in-person event, held on June 6–8 in Atlanta, Georgia. The three days will include plenaries, panels, and breakout sessions that address relevant issues such as adopting AI effectively and responsibly, diversifying repertoire, building organizational sustainability, and integrating the arts into healthcare. Conference programming also includes meaningful networking opportunities in both group and one-on-one settings and performances that highlight the dynamic range of Atlanta choral ensembles and the area's cultural richness.

## FINANCIALS

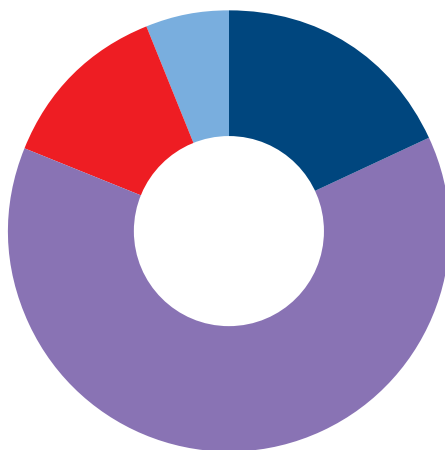
In FY23, Chorus America continued to navigate the ongoing financial impacts of the pandemic alongside new initiatives to support the field. Short- and long-term strategies have been employed to ensure financial stability. A full copy of our most recent audit is available at [bit.ly/CA2024AnnualMeeting](http://bit.ly/CA2024AnnualMeeting).

### FY23 REVENUE BY CATEGORY



- Grants and Contributions  
\$769,836 (32.1%)
- Assets Released  
\$1,081,615 (45.1%)
- Membership Dues  
\$230,266 (9.6%)
- Conference  
\$157,061 (6.5%)
- Program Service Revenue  
\$47,244 (2.0%)
- Publications  
\$68,920 (2.9%)
- Investment  
\$15,500 (0.6%)
- Other  
\$29,770 (1.2%)
- Total: \$2,400,212**

### FY23 EXPENSES BY CATEGORY



- Membership Services and Publications  
\$436,484 (18.3%)
- Program Services  
\$1,499,580 (62.9%)
- Management and General  
\$302,192 (12.7%)
- Fundraising  
\$145,118 (6.1%)
- Total: \$2,383,374**

## NEW MEMBERS OF THE CHORUS AMERICA BOARD AS OF JUNE 2024

### Thomas Cooke



Thomas Cooke (Tommy) started singing as a treble in the boys choir at Trinity Church On-the-Green in New Haven, Connecticut when he was seven years old, and hasn't stopped since. He co-founded the Hartford-based professional choral ensemble Voce together with artistic director Mark Singleton in 2006. In the new post-COVID era, Voce is broadening its mission to Serve Harmony to be clear about Voce's commitment to make the choral experience available, in the broadest sense, to everybody. Tommy worked closely with leadership in the Hartford community to co-create Voices of Hartford—an ensemble designed to provide Hartford's young minority residents with the opportunity to make music together in a safe space. He currently sits as president of

Voce's board of directors. In addition to singing, Tommy is a classically trained clarinetist. He is a graduate of Harvard College and The Law School, University of Chicago.

### Brian Newhouse



Brian Newhouse is the associate vice president of individual giving at the Minnesota Orchestra. He is the former managing director of Minnesota Public Radio/American Public Media's classical programming, reaching a national audience of five million listeners each week. He holds degrees in voice and English from Luther College, and had an active professional singing career alongside his work in radio. The creator of MPR's online Choral Stream, he also won a Peabody Award for writing the radio documentary *The Mississippi: River of Song*. He's the author

of the memoir *A Crossing*, and a lyricist for many choral composers—a particular joy of his. He and his family live in St. Paul-Minneapolis. Brian returns to the Chorus America board after serving from 2014–2022, including a term as board chair.

### Carrie Tennant



Carrie Tennant is the founder and artistic director of the Vancouver Youth Choir. For the past 20 years, she has worked primarily with youth, developing leadership and artistry with young singers. Carrie's choirs have been featured at Chorus America, Podium (Choral Canada), and ACDA National Conferences, and have twice been awarded first place in the National Choral Competition. This past spring VYC was featured as one of 10 international choirs at the World Symposium ▶



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of Choral Music in Istanbul, and in New York City at a concert conducted by Carrie titled “Canada at Carnegie.” During her time conducting the Coastal Sound Youth Choir, their popular Indiekör shows were recognized with Choral Canada’s National Award for Innovation.

Currently, on top of her work with VYC, Carrie is an affiliate conductor with the Vancouver Chamber Choir, and a frequent clinician, adjudicator and guest conductor across North America and around the world. Carrie is the editor and curator for two choral series: the Vancouver Youth Choir Choral Series (Cypress Publishing), which promotes diverse Canadian voices on the international stage; and the brand-new Carrie Tennant Choral Series (Hal Leonard), which features much of the music Carrie and her choirs have performed and loved. Carrie is proud to be the recipient of the 2023 YWCA Women of Distinction Award for Arts and Culture. In a past life, before she had two small and very lovely children, Carrie also toured, performed and recorded

with her husband as a member of Vancouver-based indie pop group, The Salteens.

### Chris Verdugo

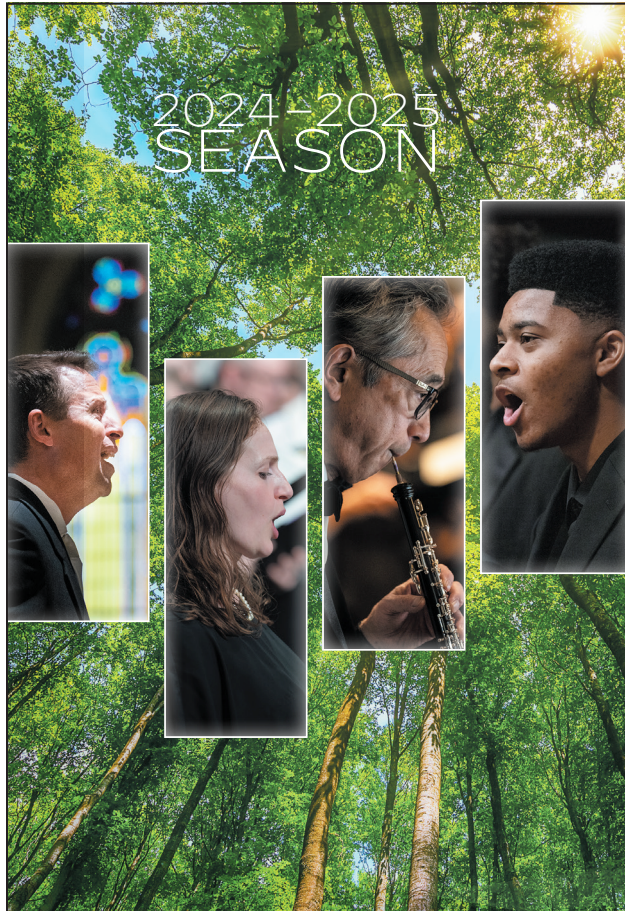


Chris Verdugo (he/him) is privileged to serve as the first CEO of the San Francisco Gay Men’s Chorus. His journey in the gay choral movement began at the age of 18 when he joined the Gay Men’s Chorus of South Florida. Three years later, he became the artistic director of Paragon Productions, where he choreographed, directed, and produced theatrical productions for cruise lines and hotels worldwide. In 1999, he leveraged his expertise in event production and fundraising while working with The Miami Project to Cure Paralysis and Miami Beach’s Winter Party Music Festival. He also served on the board of directors for the South Beach Gay Men’s Chorus.

After relocating to Los Angeles in 2003, Chris shifted his focus to LGBT and social justice issues, collaborating with various

LGBTQ non-profits, including the National Gay and Lesbian Task Force, Equality California, Human Rights Campaign, and GLAAD. He produced Queer Lounge at Sundance for four years. In 2006, he joined the Gay Men’s Chorus of Los Angeles as a singer, and five years later, he was named executive director. Under his leadership, the Chorus built an international reputation for musical excellence, doubled its budget, expanded educational programs in Los Angeles high schools, and launched a national music tour titled “It Gets Better”.

In 2016, Chris became the executive director of the San Francisco Gay Men’s Chorus, the world’s first LGBTQ chorus. In 2022, he was appointed Chief Executive Officer. He oversaw the acquisition, renovation, and opening of the Chan National Queer Arts Center, the nation’s first Queer Arts Center, a program of SFGMC. Under his tenure, SFGMC has grown into one of the most respected arts organizations in San Francisco and across the country. ■



## Be transported (without ever leaving your seat)

- **Heavenly Christmas**
  - Sat. & Sun., December 7 & 8\* at 4pm (\*Livestream option)  
J.S. Bach’s *How Brightly Shines the Morning Star*, BWV 1 & Kile Smith’s *The Consolation of Apollo* + Carols!
- **GALA Concert – THE THOMANERCHOR**
  - Sat., March 8, 2025 at 4pm
- **Spring Concert – RACHMANINOFF VESPERS**  
In collaboration with Westminster Choir College
  - Sun., March 30 at 4pm
- **117th Bethlehem Bach Festival** – A new Festival format condensed into one unforgettable four-day weekend.
  - May 8–11, 2025
- + **Community & Educational Programs**
  - **Bach at Noon** – Free and open to the public, second Tuesdays
  - **Greg Funfgeld Family Concert – YOUTH CHOIRS FESTIVAL**
    - Sun., February 23 at 3pm
  - **Bel Canto Youth Chorus** – Presenting Winter & Spring concerts & a special Scholarship Recital

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