

THE
CHORISTERS

David Spitko, Artistic Director
Kelly Wyszomierski, Associate Director



**BRAHMS'
REQUIEM**

Kara Mulder
Soprano

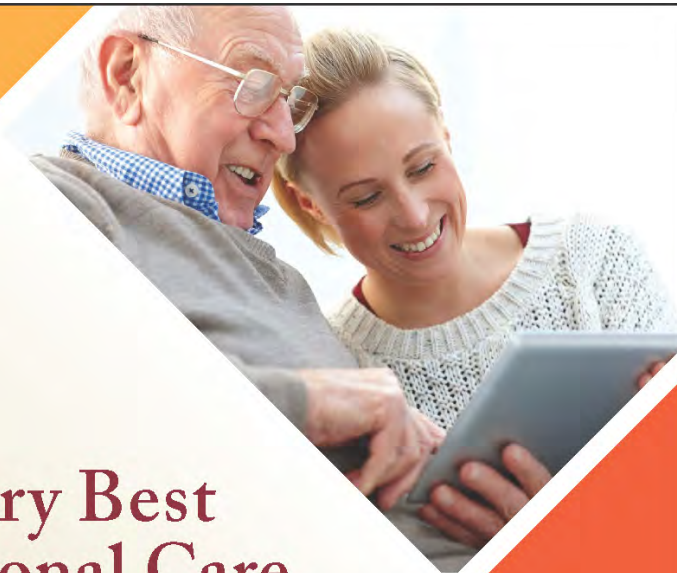
Frank Mitchell
Baritone

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Additional works by Vaughan Williams & Frank Ticheli

**Saturday evening,
April 13, 2019
at 7:30 pm**

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About Brahms' A German Requiem



The composer c. 1866

The word "requiem" usually refers to the Roman Catholic Mass for the Dead, which begins with the Latin phrase "Requiem aeternam dona eis domine" ("Grant them eternal rest, O Lord"). Settings of the Latin Requiem text are liturgical works for the Catholic service, intended for use in a service of prayer for the soul of the deceased. Choosing to not follow that path, Brahms selected Biblical passages that do not correspond to the funeral liturgy of any church, but that nonetheless represent a deeply felt response to a central issue of human existence ~ life over death. To distinguish his work from the Catholic Mass for the Dead, he called it *Ein deutsches Requiem* ("A German Requiem").

It is not clear where Brahms got the idea for an original, non-liturgical choral piece of this sort, but early work on the composition (1857 – 1859) somewhat relieved the melancholy that haunted him at the loss of his friend Robert Schumann. In the fall of 1861, he laid out the text of a four movement cantata but failed to develop it further.

Then, on February 2, 1865, a telegram from his brother informed Brahms that his beloved mother had suffered a stroke and was dying. At once he departed for Hamburg but arrived too late to see her. Haunted and depressed, he turned to creative work to exorcize his sorrow.

Deciding to address the living mourner rather than the soul of the dead, Brahms assembled lyrics from Luther's translation of the Bible selecting scripture from the Old and New Testaments and the Apocrypha. The lyrics speak of our transitoriness and eventual death—yet give comfort in a spirit of "universal human religious feeling" rather than a particular doctrinal one. His intention is indicated by a letter he wrote to the director of music at the Bremen Cathedral before the premiere, explaining that "German" referred only to the language in which it was sung; he would have gladly called it "A Human Requiem."

Within two months he had completed the first, second, and fourth movements of the Requiem. Then his heavy concert schedule intervened. It took until August 1866 to complete the remainder of the work, except for the fifth movement. By September 1866 Brahms had played the score for Clara Schumann, his lifelong confidante and sounding board. She wrote in her diary, "Johannes has been playing me some magnificent movements out of a requiem of his own. The requiem...is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious."

The six-movement work received its first performance under the composer's baton in Bremen Cathedral on Good Friday in 1868; hence The Choristers' presentation of this work on the Saturday before Holy Week. But the score was still not finished. Soon after the premiere, he added the fifth movement, with soprano solo, which, as its text indicates, is a tribute to his mother's memory. From its premiere in Leipzig in February 1869, the piece quickly attained the

rank of a classic; it was performed over 100 times in Europe within a few years establishing Brahms as Germany's greatest living composer.

There are some very quiet moments in the music tonight. Therefore, please mute or turn off any cell phones you may have. The recording of the concert or taking of any pictures is prohibited. Thank you for your cooperation.

Toward the Unknown Region

Ralph Vaughan Williams

Kelly Wyszomierski, Associate Director

Vaughan Williams, born in 1872, composed his first work at the age of six and learned the piano, organ and violin as a child. Thereafter he studied at Trinity College, Cambridge, and in London at the Royal College of Music under two major figures of the late 19th-century renaissance of English music, Sir Charles Stanford and Sir Hubert Parry. In 1907, Vaughan Williams composed *Toward the Unknown Region*, for the Leeds Choral Festival. The work was received with great success.

The text is the first poem from Walt Whitman's *Leaves of Grass: Book XXX: Whispers of Heavenly Death*. Entitled "Darest Thou Now O Soul", the poem was penned in 1870 and represents Whitman's vision of the path taken by the 618,000 who died in the civil war during which he served as a hospital nurse in the Washington D.C. area.

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow.

No map there, no guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil, O soul.

There Will Be Rest

Frank Ticheli

Ticheli lives in Los Angeles and is a professor of composition at USC. Although he is most known for his works for concert band and orchestra, his choral pieces are popular for their beauty and emotional appeal. Ticheli was Composer in Residence for the Pacific Symphony from 1991-98 when he composed *There Will Be Rest*. Ticheli's notes in the published score of this work read:

The lyrics for *There Will Be Rest* were written by Sara Teasdale (1884-1933). Teasdale is regarded as one of the great American lyric poets. Her lyrical style has its roots in the works of Sappho, Christina Rossetti, and Housman. Haunted by depression in later years, Teasdale died of suicide at the age of 48. Many of her poems address the pain that tormented her spirit; but to the end she seemed to draw strength and hope from the stars and their permanent radiance. *There Will Be Rest*, one of her last poems, is a perfect summary of her lifelong attraction to the stars and their ancient promise of peace. This choral setting is designed to capture the poem's purity of spirit and delicate lyricism.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.



Ein deutsches Requiem (A German Requiem) Op. 45 Johannes Brahms Kara Mulder, Soprano ~ Frank Mitchell, Baritone

Mvt. 1

The lyrics of this movement are from two sources. The first, from the Gospel of Matthew, sets the topic of the entire oratorio: comforting those who grieve. The second, from a Psalm, introduces an agricultural theme that suggests that, in an organic transformation, grief, allowed to mature, will produce its fruit, and this fruit will provide sustenance and even joy.

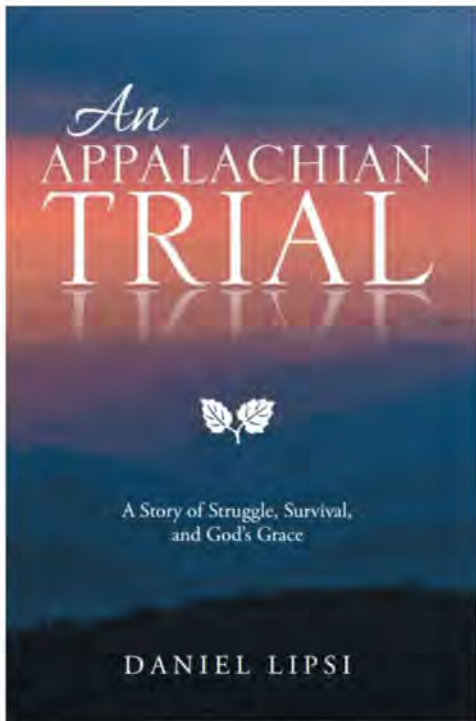
Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben

Blessed are they that mourn,
for they shall be comforted.
They who sow in tears,
shall reap in joy.
They go forth and weep,
and bear precious seed,
and come with joy
and bear their sheaves

Mvt. 2.

This is the first movement with major sections—providing a progression from grief to joy in three distinct sections.

Within the first section (a funeral procession) the agricultural theme touched on in the first movement is expanded. Human life is likened to common grass, and human death to the withering and falling off of the grass's flower and seed. This procession begins very softly, with only the lower three choral voices, and gradually grows to a massive fortissimo, as if it is standing directly before the listener, confronting us with the reality of death.



Imagine waking up to discover you are bleeding, broken, freezing, and totally alone. Imagine clinging to life as long as possible but ultimately facing the certainty of death, knowing you will not live another hour.

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Some respite is provided when a lighter intermediate section considers the need for patience, like that of the farmer awaiting revivifying rain that will bring the harvest. At the reference to rain, the harp enters suggesting raindrops. Then there is a literal return of the funeral march, testing the patience of those who mourn.

A sudden, very bright announcement wrenches us away from the funeral march. Here is the message about the departed: they are the redeemed, coming with shouts of joy into Zion, where pain and sighing are no more.

Denn alles Fleisch ist wie Gras
Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass
and all the glory of man
like the grasses flowers.
The grass withers
and the flower falls off.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.
So seid geduldig.

So be now patient, dear brothers,
for the coming of the Lord.
Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.
So be patient.

Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen.

But the word of the Lord endures for eternity.
The redeemed of the Lord
will come again,
and come to Zion with a shout;
Joy, eternal joy
shall be upon her head;
Joy and bliss they shall possess
and pain and sighing will depart.

Mvt. 3

Movement 3 begins by following Movement 2's theme of human transience and then questions where to find comfort. The baritone soloist instructs the bereaved and they find the secure knowledge that the souls of the righteous are safe with God beyond the trouble of the world. For this statement of confidence, Brahms composed a triumphant fugue overtop a single tone at the lower register. This is known as a "pedal point" which, in this situation, symbolizes a home and an unshakeable faith.

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.

Lord, teach me
That I must have an end,
and my life has a purpose,
and I must go away.

Siehe, meine Tage sind
einer Handbreit vor dir,
und mein Leben ist wie nichts vor dir.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wess soll ich mich trösten?

Behold, my days are
a handbreadth before you,
and my life is as nothing before you.
Oh, like nothing are all people,
but so confident are the living.
They walk along like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know
who will receive them.
Now Lord, how can I console myself?

Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.

My hope is in thee.
The righteous souls are in God's hand
and no torment shall touch them.

15 MINUTE INTERMISSION

Funding to help make this concert possible was provided through the 5-County Arts Fund, a Pennsylvania Partners in the Arts program of the Pennsylvania Council on the Arts, a state agency. It is funded by the citizens of Pennsylvania through an annual legislative appropriation, and administered locally by the Greater Philadelphia Cultural Alliance. The Pennsylvania Council on the Arts is also supported by the National Endowment for the Arts, a federal agency. For additional information about these grants, visit the Cultural Alliance online. www.philaculture.org

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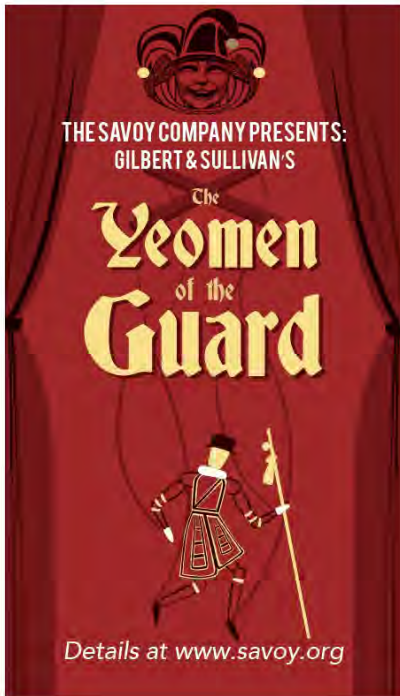


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Mvt. 4.

As the structural center of the Requiem, this movement is a beautiful waltz, suggesting the beauty and graciousness of God's dwelling place, where the souls of the righteous reside. No trouble lurks here; the text is only praise—the praise of those who, as Movement 3 tells us, are now in God's hands.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.

Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar

Blessed are they that dwell in thy house;
they praise you forever

Mvt. 5.

The emotional center of the work, Brahms invokes the “voice” of his own mother saying that while he has great sadness now, she has found great comfort. She will see him again and provide him that same comfort. At the very end, her words no longer say “Ich will euch wieder sehen” (“I’ll see you again”), but instead give the informal form of “goodbye”—“wiedersehen”—as the accompaniment fades away.

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude, soll niemand von euch nehmen.
Sehet mich an:
Ich habe eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.
Ich will euch trösten,
wie Einen seine Mutter tröstet.
Choir: Ich will euch trösten.
Soloist: Wiedersehen!

You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy, no one shall take from you.
Look at me:
I have had for a little time toil and torment,
and now have found great consolation.
I will comfort you,
as one is comforted by his mother.
I will comfort you.
Good bye!

Mvt. 6.

This climatic movement is another instance of sectional progression, in this case from the sense of unrest in the present life, through a moment of understanding and a vision of victory over death—the death of death—and a grand, triumphant song of praise.

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

For we have here no lasting city,
but we seek the future.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Behold, I tell you a secret:
We shall not all die,
but we all shall be changed;
and suddenly, in the blinking of an eye,
at the sound of the last trombone.

Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.

For the trombone shall sound,
and the dead shall rise again imperishable,
and we shall be changed.

Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Then shall be fulfilled
the word that is written stands:
Death is swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen
haben sie das Wesen und sind geschaffen.

Lord, you are worthy to receive
praise, honor, and glory,
for have all things created,
and through your will
they have being and are created.

Mvt. 7.

After the great rejoicing at the end of Movement 6, Movement 7 turns to the dead and reveals the beautiful, gracious, serene vision of what the departed soul will inherit: rest after a life of labor. It is that message which Brahms took to himself and believed would bring comfort to all mourners.

Selig sind die Toten,
die in dem Herrn sterben,
von nun an.

Blessed are the dead,
that die in the Lord,
From henceforth.

Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Yes, the Spirit speaks
that they rest from their labor;
for their works follow after them.

Selig sind die Toten,
die in dem Herrn sterben,
von nun an.

Blessed are the dead,
that die in the Lord,
From henceforth.

Selig sind die Toten.

Blessed are the dead.



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The choir has created an unrestricted endowment fund to anticipate the retirement of the current Artistic Director who provides his efforts without compensation. To replace him will result in a sudden and substantial increase in the budgeted expenses of the choir. Hence this fund to absorb that increase. All donors who make a donation or pledge to this fund of \$10,000 or more will be listed on the choir's programs and website as a supporter of The Choristers Endowment Fund in perpetuity. The choir offers its deepest appreciation for those who are sharing their treasure for this important effort.

Lindsey Robinson	Long term member of the alto section of the choir and Secretary for the Board for nearly two decades
John O'Hara	In memory of his wife Lindsey Robinson
David & Sue Spitko	Respectively, the founding Artistic Director, a founding member of the alto section and the first and still only Treasurer for the Board
Bob & Caryl Adamson	In honor of their daughter, Sue Adamson Spitko
Mic & Dianna McGoldrick	She a long term alto and President of the Board, he a roadie extraordinaire, but both lovers and believers in The Choristers
John E. Spitko, Sr.	In honor of his son, David, who founded The Choristers in 1978

*Thank you all.
Your support is deeply appreciated.*



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ABOUT THE CHORISTERS

The Choristers is an auditioned, semi-professional concert choir formed in 1978 by several alumni of Ursinus College who missed the fellowship they had enjoyed in the choral program at the college. The mission of The Choristers is to foster an appreciation of music within the community by offering performances of challenging and/or unjustly neglected choral works at a high standard of musicianship. The choir accomplishes this mission by:

- Promoting the sense of community that the arts can create when people come together to rehearse, perform, hear and experience a concert.
- Providing singers the opportunity to use and expand their musical abilities through rehearsals, education and performances of great choral works.
- Maintaining a high level of choral competence within a supportive environment that acknowledges the discipline needed to learn and perform such works.
- Placing programmed works in their historical, cultural and musical context for the audience's greater understanding and appreciation of music.

Major works the choir has performed include *Elijah* by Mendelssohn, Bach's *Magnificat* and *St. Matthew Passion*, *Requiem* by Brahms, Fauré and Mozart, Dvořák's *Stabat Mater*, Ellington's *Sacred Concerts*, *Chichester Psalms* by Bernstein, Vaughan Williams' *Dona Nobis Pacem*, and Masses by Bach, Beethoven, Brubeck, Bruckner, Dvořák, Gjeilo, Haydn, Mozart, Palestrina, Robert Ray, and Vaughan Williams, as well as a concert version of Gershwin's *Porgy and Bess*. The choir was the first non-professional, non-collegiate choir to present Kile Smith's *Vespers* and was accompanied by Piffaro, the renaissance wind band which commissioned *Vespers*.

Rehearsals are on Friday evenings from 7:30 to 10:00 PM and are held at Supplee Presbyterian Church in Maple Glen, PA. Performances are held here at Trinity Lutheran Church in Lansdale, PA. For more information or to schedule an audition, contact the Artistic Director, David Spitko, at 215-542-7871 or DSpitko@TheChoristers.org.

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The Choristers also send warm, special thanks to:

- Bridge Pastor Bruce Todd, Andrea Baxter and Denny Smith of Trinity Lutheran Church in Lansdale for their support and assistance so The Choristers can perform at Trinity.
- Pastor Don Hoagland and Janice Brunner of Supplee Presbyterian Church in Maple Glen for their support and assistance so The Choristers can rehearse at Supplee.



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Emily Nicholl, Concertmaster
Marco Lucchi
Irina Schuck
Ellen Strange
Nina Zubaidi

Violin II

Dana Allaband, Principal
Elisa Mata
Hanna Pak
Martin Stanell
Albena Stoykova

Viola

Soo Kyong Kim, Principal
Amy Leonard
Sasha Ki
Michael Stanley

Cello

Ross Beauchamp, Principal
Elizabeth Brown
Dane Anderson

String Bass

Joanne Bates, Principal
William Zinno

Piccolo

Christine Hansen

Flute

Kathy Brown, Principal
Anne Levinson

Oboe

Henry Grabb, Principal
Beth Benson

Clarinet

John Frazier, Principal
Sal Repper

Bassoon

Ping Liang, Principal
Bing Li

Contrabassoon

Richard Carroll

Horn

Kristina Mulholland, Principal
Jane Richter
Lucy Smith
Joan Dowlin

Trumpet

Barbara Prugh, Principal
Rick Yiengst
Mary Cappillino

Trombone

Bob Topper
Cindy Vidal
José Vidal

Tuba

Peter Krill

Tympani

Mika Godbole

Harp

Donna Cooper

Organ

Emily Brands



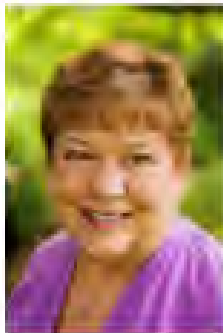
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About the Vocal Soloists

Kara Mulder ~ Soprano



Kara Mulder, a native of Philadelphia, is excited to join The Choristers for her third performance. Kara is a first year Resident Artist at the Academy of Vocal Arts. She attended The Eastman School of Music for her undergraduate degree followed by the University of Michigan for her master's degree. During her studies, Kara performed as the soprano soloist in Bach's *Magnificat* with the Rochester Philharmonic Orchestra and The Choristers. She also appeared as the soloist in Mahler's Symphony No. 2 with The University of Michigan Symphonic Orchestra. Last December, Kara was the first-place recipient of the Kennett Square Symphony Orchestra Competition. Operatic roles she has performed include Rusalka in *Rusalka*, Anna in *Le Villi*, Juliette in *Roméo et Juliette*, and Conception in *L'heure Espagnole*. Most recently Kara appeared as Fiordiligi in AVA's production of *Così fan tutte*. This summer Kara will be travelling to Italy to

participate in the Bologna International Opera Academy.

Frank Mitchell ~ Baritone



Frank B. Mitchell, III, bass/baritone, is also a native of Philadelphia. He attended Hampton Institute, where he earned a Bachelor of Science degree in music education. Mitchell has appeared to significant acclaim with major opera companies and orchestras both domestically and internationally. Among these opera companies and orchestras are the National Symphony Orchestra of Washington, DC, the Philadelphia Orchestra, Virginia Symphony, Opera North, Mozart Opera Festival, and Israel's Haifa Symphony for the world premiere presentation of Paul Schoenberg's *D'vorah* in celebration of Israel's 3rd Millennium.

Mitchell's past roles include Sparafucile in *Rigoletto*, Antonio in *Le nozze de Figaro*, Giorgio Germont in *La Traviata*, Escamillo in *Carmen*, The Emperor in *Turandot*, The Duke of Verona in *Romeo & Juliet*, Micha in *The Bartered Bride*, Elder Ott in *Susanna*, and the biblical role of Sisera in Schoenberg's *D'vorah*.

Throughout the East Coast, Mitchell is a frequently requested oratorio and cantata soloist for such works as *Messiah*, *Elijah*, and *The Creation*, as well as both the Brahms and Verdi *Requiem*. He made his Carnegie Hall debut in a concert of African-American spirituals in May of 1992, his Kennedy Center debut in December of 1997, and has appeared at the Lincoln Center on numerous occasions.

About The Artistic Director



As a child, **David Spitko** studied piano with Dorothy Heebner and participated in his church choir under Marian Archibald. Both experiences were instrumental in developing his love of music. During this time, when his church was in need of a summer organist, he taught himself to play the organ.

In his college years, while studying political science at Ursinus College, he learned conducting from Dr. William Phillips and served as a student director of the college choirs for four years. After his college years, David experienced theatre enjoying roles in *Music Man*, *Showboat*, *South Pacific*, *Yeoman of the Guard* and *Mikado*.

In the busy year of 1978, he accepted the position of Organist/Choir Director at Upper Dublin Lutheran Church in Ambler, PA and formed The Choristers. In the mid 1980s, David took an 18-month sabbatical from his position at UDLC to assist and receive advanced training in directing from Robert Carwithen at First Presbyterian Church in Germantown. In 2004, David retired from his position at UDLC to concentrate on his position with The Choristers. “Through the years, I have been incredibly blessed to have the experience of preparing and directing the wonderful music that the choir has presented.”

David practices law as a sole practitioner in North Wales where he lives with his wife, Sue (the choir’s Treasurer) and **six** (yes ... 6) cats: Sami, Braveheart, Friar Tuck, Midnight, Chip and Shadow. Sue & Dave stepped in to stop in a no-kill fashion a multi-generational semi-feral cat colony that was developing in their backyard. “Although sometimes it seems like it, we did **not** adopt them all...”

About The Associate Director



Kelly Wyszomierski joined The Choristers’ leadership team at the start of the 2014-2015 season. In 2008, she graduated from Penn State University with a Bachelor of Science degree in music education. After graduating, she taught middle school choir and general music in West Harford, CT for five years. In 2013, Kelly returned to Pennsylvania to pursue a Masters of Music degree in choral conducting at the Boyer College of Music at Temple University. After graduating in May 2015, Kelly and her husband, Steve, moved into their first home in Elkins Park with their cat, Cocoa. She joined the faculty at Philadelphia Performing Arts Charter School In Fall 2015 teaching grades 5-12

choir and music theory. In the busy year of 2017, Kelly and Steve welcomed son Travis into the world and Kelly became the Artistic Director of the Pennsylvania Youth Chorale. Kelly is a true blue Nittany Lions fan and a San Francisco Giants fan who also enjoys cooking, reading, and skiing.

About The Collaborative Pianist



Michelle Enos received a Bachelor's degree from the University of New Hampshire in 2011 and her Master's degree from Temple University in 2014, both in piano performance. Her teachers have included Paul Dykstra, Arlene Kies, and Charles Abramovic.

Michelle believes that absolutely anyone can benefit from the study of music, and currently teaches piano lessons and classes at Settlement Music School. She has accompanied and taught at various summer arts camps in New England, and participated in the Atlantic Music Festival in July 2013. She developed a love for choir music singing in her undergraduate college choir and chamber singers groups, and since then has enjoyed working with many choirs both as a singer and as an accompanist. Michelle currently performs regularly as a collaborative pianist and a soloist, and organizes house concerts mingling classical with other genres of music in her home in West Philadelphia. When she is not playing or teaching piano Michelle might be practicing yoga, hiking or camping, studying bluegrass fiddle.

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The Choristers is recognized by the IRS as a Section 501(c)(3) organization and all donations are 100% tax-deductible. There are several avenues to support the choir financially.

- A. First is an **unrestricted donation** to the choir for it to use in funding its concerts. Your contribution will be recognized in the next two concert programs.
- B. Second is a donation to one of its two endowment funds.

The **Donna Boesler Scholarship Fund** (named for a beloved former alto in the choir) exists to provide scholarships to singers who, because of limited income, are not able to afford the choir's dues and music. In a typical concert, there are 2 to 4 scholarship singers. Without The Donna Boesler Scholarship Fund, those singers would not be able to participate.

The Choristers Endowment Fund promotes financial stability and prepares for the sudden additional expense of replacing the current Artistic Director when he retires. (His efforts are a labor of love.) All donors who make a donation to this fund of \$10,000 or more will be listed in the concert programs and on the choir's website as a supporter of The Choristers Endowment Fund in perpetuity. This fund was created after a generous bequest from another beloved former alto ~ Lindsey Robinson.

I would like to make a donation of cash, stock/securities or a qualified charitable distribution¹ in the following amount:

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- Sponsor: \$150 to \$249
- The Choristers Society: \$1,500 and above
- Patron: \$250 to \$499

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The Choristers Endowment Fund

¹ The advantage of a stock/securities donation is while the stock transfer is income to the donor, the donor is able to deduct 100% of the value of the stock without consideration of the basis. The Choristers receives 100% of the value. For those aged 70½ and older and who are facing a Required Minimum Distribution from an IRA, a donation can be made to The Choristers and it is not recognized as income to the donor. Please contact the choir to receive information about both of these advantageous methods of financially supporting The Choristers.