Meeting Agenda

I. Call to Order  Catherine Peterson, Chair
II. Approval of Consent Agenda
   a. Minutes of the 2018 Annual Meeting
   b. Audit Report
   c. Programs Report
III. Chair’s Report: The new Chorus Impact Study  Catherine Peterson, Chair
IV. Governance Committee Report  Todd Estabrook, Chair, Governance Committee

Board Members Re-Elected to Another Three-Year Term
- Morna Edmundson (third term), Artistic Director, Elektra Women’s Choir and EnChor Choir
- Corty Fengler (third term), Board Chair/CEO, Cappella SF
- David Hayes (second term), Artistic Director, New York Choral Society
- Elfrieda Heinrichs (third term), Co-Founder and Director, The Heinrichs Foundation
- Craig Jessop (second term), Artistic Director, American Festival Chorus; Professor of Music and Founding Dean, Caine College of the Arts, Utah State University
- Duain Wolfe (second term), Artistic Director, Chicago Symphony Chorus; Founder and Director, Colorado Symphony Chorus

New Board Members
- Jeffrey P. Barnett, Partner and Chief Financial Officer, Dorsal Capital Management LLL
- Dashon Burton, Professional Singer
- Iris Derke, Co-Founder and General Director, DCINY
- Miguel Ángel Felipe, Director of Choral Activities and Associate Professor of Music, University of Arizona
- John Nuechterlein, Former President and CEO, American Composers Forum
- Molly Pontin, Director of Education and Community Programs, Pacific Chorale
- Andrea Ramsey, Composer, Conductor, and Music Educator
- Anthony Trecek-King, President and Artistic Director, Boston Children’s Chorus

Appreciation of Board Members Rotating Off the Board
- Hugh Davies, President, North America, ACFEA Tour Consultants
- Grant Gershon, Kiki & David Gindler Artistic Director, Los Angeles Master Chorale; Resident Conductor, Los Angeles Opera
- David C. Howse, Associate Vice President, Emerson College and Managing Director, ArtsEmerson
- Anne B. Keiser, Singer and Board Member (Former Chair), Choral Arts Society of Washington
- Michael McCarthy, Board Member

Board Officers for FY19
Chair: Brian Newhouse, Managing Director, Classical Programming, Minnesota Public Radio/American Public Media
Immediate Past Chair: Catherine Peterson, Executive Director, ArtsBoston
Secretary: Marie Bucoy-Calavan, Director of Choral Studies, The University of Akron; Chorus Director, Akron Symphony Chorus
Treasurer: John Earls, Chief Financial Officer, Prospect House, Inc.; President of the Board of Trustees, Vocal Arts Ensemble; President of the Board of Trustees, Linton Chamber Music
Minutes of the 41st Annual Meeting of the Membership of Chorus America  
Thursday, June 21, 2018, 9:30 am, Palmer House Hilton, Chicago, IL

Chorus America Board Chair Catherine Peterson called the Annual Meeting to order at 9:30 am. After presenting the Consent Agenda for approval, she guided attendees through a discussion of the largest challenges facing their choruses and potential creative solutions to those challenges.

Governance Committee Report
Todd Estabrook, Governance Committee Chair, announced that the following individuals had been elected to serve another three-year term on the Board at their meeting on June 20, 2018:

- Marie Bucoy-Calavan, Director of Choral Studies, The University of Akron; Chorus Director, Akron Symphony Chorus
- Roland Carter, Professor Emeritus of American Music, University of Tennessee at Chattanooga
- Dominick DiOrio*, Associate Professor of Music, Indiana University Jacobs School of Music
- John Earls, Chief Financial Officer, Prospect House, Inc.; President of the Board of Trustees, Vocal Arts Ensemble; President of the Board of Trustees, Linton Chamber Music
- Robyn Lana, Founder and Artistic Director, Cincinnati Youth Choir
- Karen Thomas, Artistic Director and Conductor, Seattle Pro Musica

He introduced incoming Board members:

- Rollo Dilworth, Professor of Choral Music Education and Chair of Music Education and Therapy, Boyer College of Music and Dance, Temple University (3 years)
- Robert Istad, Artistic Director, Pacific Chorale; Director of Choral Studies, CSU Fullerton (3 years)
- David Morrow, Professor and Director of the Morehouse Glee Club, Morehouse College (3 years)
- Steven Neiffer, Chief Financial Officer, Los Angeles Master Chorale (3 years)
- Elizabeth Núñez, Associate Artistic Director, Young People’s Chorus of New York City, Founding Artistic Director, SoHarmoniums Women’s Choir (3 years)
- Dianne Peterson, Executive Director Emerita, The Washington Chorus (3 years)

He recognized Board members completing their terms of service and thanked them on behalf of Chorus America:

- John Alexander, Artistic Director Emeritus, Pacific Chorale (12 years)
- Joshua Habermann, Conductor, Dallas Symphony Chorus; Music Director, Santa Fe Desert Chorale (6 years)
- Mary Lyons, Chair, Pacific Chorale (12 years)
- Francisco Núñez, Founder and Artistic Director, Young People’s Chorus of New York City (12 years)
- Susan Reardon, Board Member, Los Angeles Master Chorale (12 years)

He announced the Board Officers for FY18:

- Chair: Catherine Peterson will continue in this role
- Treasurer: John Earls will take on this role
- Secretary: Marie Bucoy-Calavan will take on this role
- Chair Elect: Brian Newhouse will take on this role, becoming Chair next June at the Philadelphia Conference

*DiOrio resigned from the Board in fall 2019 due to professional conflicts
The meeting concluded at 10:00 am and a performance and the presentation of a number of Chorus America Awards commenced immediately.

Respectfully submitted,

Mary Lyons
Secretary
**CHORUS AMERICA FY2019 PROGRAM HIGHLIGHTS**

**Voices of Change: Building a More Inclusive Choral Community:** Aiming to foster a more welcoming and connected choral community in the city of our 2019 Conference, Chorus America has been bringing representatives of Philadelphia-area choruses together since last October for a series of workshops and online learning activities called “Voices of Change: Building a More Inclusive Choral Community.” Led by Nicole R. Robinson, a music educator and the founder of the consulting firm Cultural Connections by Design, the project is intended as a pilot program to support choruses in considering issues of diversity, equity and inclusion in their work and to explore strategies for increased communication and collaboration between different kinds of choruses.

**Choral-Orchestral Conducting Academy:** This summer, Chorus America will present the third, week-long Conducting Academy, held for the first time at the University of Michigan School of Music, Theatre, and Dance from July 15-21. Participating conductors will have the opportunity to conduct choral-orchestral repertoire including Mendelssohn’s choral-orchestral masterwork *Elijah*. The Conducting Academy also includes a Symposium Track that replicates the University of Michigan’s successful annual adult summer intensive program.

**Chorus Impact Study: Singing for a Lifetime:** The new Chorus Impact Study builds on data from 2003 and 2009 about the scope of choral singing in America and the positive impact choral singing has on individuals and communities. For the first time, the study will add a special focus on the value of group singing for older adults. The study’s findings will be released at our June Conference.

**Chorus Management Institutes:** Chorus America presented two Chorus Management Institutes (CMIs): one in Cincinnati (October 26-28, 2018) in partnership with the Greater Cincinnati Choral Consortium and one in New York City (January 18-20, 2019) in partnership with the New York City Choral Consortium. This three-day program that trains chorus leaders on key organizational issues and provides practical tools to help them manage their choruses more effectively.

**Online Services:** Chorus America is committed to bringing valuable professional training and resources to our geographically diverse constituents through our readily accessible online programs. In the past year, we completed a website and database upgrade that delivers a mobile-responsive website and improved online member service. We have had more than 314,500 unique website visitors, and almost 40% of our website visitors are using phones and tablets to view our content.

**Webinars:** Our Online Learning Programs provide readily accessible education and professional development opportunities—especially valuable for members whose organizations have limited resources for professional travel. This year we presented webinars on topics including “Generate More Strategic Leadership from Your Board” with Susan Howlett; “Exploring Cultural Appropriation in Choral Music” with Rollo Dilworth; and “Transformative Community Engagement” with Jane Ramseyer Miller in partnership with GALA Choruses.
Independent Auditor's Report

Board of Directors
Chorus America
Washington, District of Columbia

We have audited the accompanying financial statements of Chorus America, which comprise the statements of financial position as of August 31, 2018 and 2017, and the related statements of activities and changes in net assets, functional expense, and cash flows for the years then ended, and the related notes to the financial statements.

Management’s Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes 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.

Auditor’s Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements 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 the entity’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

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, 2018 and 2017, 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.

Carpenter, Evert & Associates
Certified Public Accountants

Minneapolis, Minnesota
January 12, 2019
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<tr>
<th>Support and Revenue:</th>
<th>2018</th>
<th>2017</th>
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<tr>
<td>Grants and Contributions</td>
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<td>Membership Dues, Publications and Projects</td>
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<td>Annual Conference</td>
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<td>Net Assets - Beginning of Year</td>
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<tr>
<td>Net Assets - End of Year</td>
<td>$ 193,568</td>
<td>$ 147,596</td>
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The accompanying Notes to Financial Statements are an integral part of these statements.
### CHORUS AMERICA

**STATEMENTS OF FINANCIAL POSITION**

**AUGUST 31, 2018 AND 2017**

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<tr>
<th>ASSETS</th>
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<td>Investments</td>
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<td><strong>Lease Security Deposit</strong></td>
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<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
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<th>2017</th>
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<td><strong>Net Assets:</strong></td>
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<td>Unrestricted:</td>
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<td>Operating</td>
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<td><strong>Total Net Assets</strong></td>
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<td>811,559</td>
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<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$964,478</strong></td>
<td><strong>$812,961</strong></td>
</tr>
</tbody>
</table>

The accompanying Notes to Financial Statements are an integral part of these statements.
Incoming Board Member Bios – June 2019

JEFFREY P. BARNETT, PARTNER & CHIEF FINANCIAL OFFICER, DORSAL CAPITAL MANAGEMENT LLC

Jeff Barnett has been Chief Financial Officer and Partner of Dorsal Capital since the firm’s founding in June 2009. He directs all aspects of the firm’s operations including trading, systems, human resources, client relations, marketing, and compliance. Prior to joining Dorsal, he was a co-founder, partner and CFO of Boston-based Granite Point Capital, where he had similar responsibilities. Before joining the hedge fund world, he was Vice President of venture-backed StarMine (now a division of Reuters Thomson), where he spearheaded the development of new software tools targeted at the financial services industry. Prior to attending Stanford Business School where he earned an MBA, Jeff worked in the music industry and higher education, including as a manager of the internationally acclaimed Dale Warland Singers and as a special assistant to the Dean of the Oberlin Conservatory of Music.

Jeff has been an active alumnus of Stanford University on multiple fronts, including as co-chair of several class reunions. He has been a board member or advisor to numerous nonprofit organizations, particularly in education and the arts, including Early Music America, Apollo’s Fire (Cleveland Baroque Orchestra) and as a member of the Board of Visitors of the New England Conservatory of Music. Jeff is himself a professional lyric tenor, focusing primarily on lieder and oratorio literature. He has performed with many early-music ensembles including Philharmonia Baroque, American Bach Soloists, Apollo’s Fire, and the acclaimed cantata series at Boston’s Emmanuel Music under the direction of the late Craig Smith.

Jeff’s better half, Jamie (Earle) Barnett, is a serial entrepreneur. She is currently Chief Marketing Officer of the software start-up AppZen. Jamie, Jeff and kids J.T. and Claire live in Palo Alto, CA. Both kids are involved in music and love to sing.

DASHON BURTON, PROFESSIONAL SINGER

Praised for his “nobility and rich tone,” (The New York Times) and his “enormous, thrilling voice seemingly capable ... of raising the dead;” (Wall Street Journal), bass-baritone Dashon Burton has established a world-wide career in opera, recital, and in many works with orchestra.

Dashon is a frequent guest with ensembles such as Philharmonia Baroque, the Handel and Haydn Society, and Boston Baroque; the Carmel and Bethlehem Bach Choir Festivals, and the symphony orchestras of Baltimore, Cincinnati, Cleveland, Indianapolis, Kansas City, New Jersey, Oregon, the Royal Stockholm Philharmonic, and the St. Paul Chamber Orchestra. He is a regular guest with the Cleveland orchestra and Franz Welser-Möst, appearing there in the Brahms and Mozart Requiems, the groundbreaking animated production of Janacek’s Cunning Little Vixen and, most recently, at home and on tour in Europe and Japan in Beethoven’s Symphony No. 9. In June, he opened the Grant Park Music Festival in Chicago’s Millenium Park singing Walton’s Belshazzar’s Feast.

He is a founding member of 2013 Grammy Award Winning contemporary vocal ensemble Roomful of Teeth, and has frequently performed with professional choral ensembles around the country, including Conspirare and Cantus. He graduated from the Oberlin College Conservatory of Music, and received his Master of Music degree from Yale University’s Institute of Sacred Music.
IRIS DERKE, CO-FOUNDER & GENERAL DIRECTOR, DCINY

Iris Derke is Co-Founder and General Director of Distinguished Concerts International New York (DCINY) a major INC 5000 concert production company encompassing large-scale concerts at numerous prestigious concert venues. DCINY has brought together tens of thousands of talented artists and musicians from across the globe in performance. Ms. Derke is also a frequent collaborator with such esteemed artists as Eric Whitacre, Karl Jenkins and Christopher Tin, presenting numerous world and American premieres of their works. DCINY proudly celebrates their 10th Anniversary of Concerts in 2018.

Ms. Derke is a major contributor to the American Choral Directors Association (ACDA), Chorus America, National Collegiate Choral Organization (NCCO), and the International Federation of Choral Music (IFCM), among other organizations and is an invited presenter asked to share insight about the challenges of leading a successful arts organization in today’s era. She most recently presented at the Association of British Choral Directors Conference at the Royal Conservatory of Scotland, Glasgow.

A versatile artist, flautist Iris Derke’s performances have taken her throughout the world including concerto appearances with the TURKSOY Symphony Orchestra in Istanbul and Ankara, Turkey; the Distinguished Concerts Orchestra in New York’s famed Carnegie Hall and Lincoln Center; and in Bialystok, Poland with the Polish National Symphony.

As an avid seeker of life’s adventures, Ms. Derke has enjoyed a robust career as entrepreneur, musician, and producer and has recently completed her first Ultra-Marathon, trekking 150 miles over a 7 day self-supported Racing the Planet Desert Run through the Andes Mountains of Patagonia on the heels of her 3rd NYC Marathon. Originally from Santa Monica, California, Ms. Derke received education and ongoing training at UCLA, The Royal College of Music in London (United Kingdom), Manhattan School of Music and at Columbia University School of Business. Ms. Derke currently relishes her NYC residency status with her family, jazz educator and musician Rob Derke, and daughter Gabriella.

MIGUEL ÁNGEL FELIPE, DIRECTOR OF CHORAL ACTIVITIES AND ASSOCIATE PROFESSOR OF MUSIC, UNIVERSITY OF ARIZONA

Miguel Ángel Felipe became Director of Choral Activities and Associate Professor of Music at the University of Arizona in 2018. He’s held similar appointments at the University of Hawai’i at Mānoa (2011–18), Boston University (ad interim, 2017–18), Oberlin College & Conservatory (2010–11), Mount Holyoke College (2009–10), and The Boston Conservatory (2004–2010). He also serves as Vice President of the National Collegiate Choral Organization (2016—).

From 2004–11, he was Artistic Director of the Boston Choral Ensemble, and was Artistic Director of the International Meeting on Choral Music at the University of São Paulo, Ribeirão Preto, Brazil for the 2010 and 2011 seasons. He has led and workshopped community choirs from around the country and has served as a clinician, presenter, and adjudicator around the US, SE Asia, and Europe.

A devoted supporter of new music and lesser known masterpieces, Felipe has commissioned extensively and spoken at U.S. events about the composer-conductor relationship. His programs often meld
adventurous with traditional repertoire exploring with audiences and singers an evolving, global choral traditional. His research focuses on choral innovations in Indonesia and Southeast Asia, on concepts of the influence of choral societies in cultural development, and on conducting pedagogy.

He has commissioned and premiered dozens of works for chamber orchestra, wind ensemble, women's chorus, men's chorus, and mixed chorus. In 2007 Felipe established the Boston Choral Ensemble Commission Competition: the Northeast's largest choral commissioning project of its kind.

As a researcher and teacher, Felipe's research has focused on choral innovations in Indonesia and Southeast Asia, on concepts of choral societies' influence in cultural development, and on conducting pedagogy. His editorial work has appeared in choral editions published by Carus Verlag, Germany; Earthsongs; and Hinshaw Music. Looking forward, Felipe is increasingly engaged in projects related to justice, diversity, and inclusion with in the choral community.

Felipe studied at the Interlochen Arts Academy, the University of Cincinnati College-Conservatory of Music, and Boston University. He has studied with Ann Howard Jones, John Leman, Christopher Zimmerman, Michael Jinbo, David Hoose, Craig Smith, and Joseph Flummerfelt.

Dr. Felipe is a proud member of the American Choral Directors Association, Chorus America, the National Collegiate Choral Organization, the College Music Society, the International Federation for Choral Music, and Pi Kappa Lambda, the national music honor society.

JOHN NUECHTERLEIN, FORMER PRESIDENT/CEO, AMERICAN COMPOSERS FORUM

John Nuechterlein recently retired as president and CEO of the American Composers Forum, a leading national service organization based in St. Paul, Minnesota. Founded in 1975 as the Minnesota Composers Forum, the Forum has grown exponentially in the past 40 years. It offers a broad range of innovative programs that support the artistic careers of composers and develop new opportunities for their work. John served as managing director of the Forum from 1998–2003, and became president in July 2003. He oversaw a variety of programs that continue to serve a growing membership base that now numbers 2,000 composers and performers. Prior to joining the Forum, John worked for 15 years in the corporate sector. He held various senior management positions in leading consumer product companies, including Butler, Yardley of London USA, Maybelline, and L’Oreal. He currently serves on the board of the Performing Arts Alliance in Washington, DC and Minnesota Citizens for the Arts in Minneapolis.

Nuechterlein holds an MBA from the Kellogg Graduate School of Management at Northwestern University, as well as a bachelor of music degree in organ and voice performance from Valparaiso University.
MOLLY PONTIN, DIRECTOR OF EDUCATION AND COMMUNITY PROGRAMS, PACIFIC CHORALE

Molly Buzick Pontin is equally at home as a conductor, educator and administrator. Her training includes a Bachelor of Arts in piano performance from the University of Denver, a Master of Music in choral conducting at Penn State University, and a Doctorate of Musical Arts in orchestral conducting from the University of California Santa Barbara with Heiichiro Ohyama. She has also studied with Dennis Keene, Robert Page, Donald Portnoy, Robert Penn, Vance George, and Gerhard Samuel. An avid learner of languages, she has studied abroad in Milan, Paris, and Cuzco, Peru.

As a conductor and music educator, Molly has led musicians of all ages and skill levels, including the Santa Barbara Youth Symphony, UC Santa Barbara Symphony, and the Colorado Children’s Chorale, where she led urban and rural outreach programs and prepped choirs for acts ranging from the Aspen Festival Orchestra to Celine Dion. Her recording credits include the short film “Manikin,” which was the official trailer for the 21st Santa Barbara International Film Festival, and “From the Heart,” an album of orchestral jazz arrangements on Inkishafi records.

As an administrator, Molly has championed musical access for learners of all ages, reaching thousands of students through programs with the Denver Young Artists Orchestra, Santa Barbara Symphony, Pacific Symphony, and Pacific Chorale. She developed Pacific Symphony’s highly popular “OC Can You Play?” initiative for adult amateur musicians. She also led the launch of Pacific Chorale’s newest after-school program, “Pacific Chorale Academy,” which received Chorus America’s award for Outstanding Education & Community Engagement in 2015.

Molly is a native of Lakewood, Colorado (a suburb of Denver) who relocated to California in 2001 and doesn’t miss the snow at all. She currently lives in Newport Beach with her husband, Michael. Her favorite musical artists are Johannes Brahms and Miles Davis.

ANDREA RAMSEY, COMPOSER, CONDUCTOR, AND MUSIC EDUCATOR

Dr. Andrea Ramsey enjoys an international presence as a composer, conductor, scholar, and music educator. Her teaching experiences range from work with adolescent and children’s voices to high school and collegiate voices. She enjoys regular opportunities to conduct all-state and divisional level honor choirs, festival events at Carnegie Hall, and serves as a principal conductor for the Pacific International Young Women's Choral Festival in Eugene, Oregon. Before leaping into full time composing and guest conducting, Andrea held positions in music education and conducting at The Ohio State University and the University of Colorado, respectively.

An ASCAP Plus award-winning composer, Andrea believes strongly in the creation of new works. Her compositions are available with traditional publishers and also through MusicSpoke, a digital sheetmusic marketplace. She enjoys residency collaborations with ensembles and festival choirs, some of which have included: the Allegro Choirs of Kansas City, Ithaca College, and the Crescent City Choral Festival in New Orleans.

As a scholar, she has presented for state, divisional, and national conventions of the American Choral Directors Association, the 6th Annual Symposium on Sociology in Music Education, as well as The Phenomenon Singing Symposium in St. Johns, Newfoundland, Canada. She has co-authored articles published in the Choral Journal, as well as the Journal of Research in Music Education. A native of
Arkansas, she has experienced in her own life the power of music to provide a sense of community, better understanding of our humanity, and rich opportunities for self-discovery.

**Anthony Trecek-King, President and Artistic Director, Boston Children’s Chorus**

Dr. Anthony Trecek-King is the President and Artistic Director of the award winning Boston Children’s Chorus (BCC). Under his direction, the chorus has earned a reputation as an ensemble of high distinction, and in 2013 received the National Arts and Humanities Youth Program Award from the White House.

Trecek-King’s performances have been heralded as possessing a “surprising range of dynamics and depth of expression.” He has collaborated on performances with Keith Lockhart, John Williams, Simon Halsey, Yo Yo Ma and Roomful of Teeth and has led BCC in performances at Boston Symphony Hall, the Kennedy Center in Washington, D.C., Carnegie Hall in New York City, and Royal Albert Hall in London. He is a frequent guest conductor for All State, Festival and Honor Choirs.

In addition to Trecek-King’s conducting work, he can be seen on air and online on the Emmy Nominated WGBH television series Sing That Thing, and two TEDx Boston talks. He holds a B.M. in Cello Performance from the University of Nebraska at Omaha, an M.M. in Orchestral Conducting from the Florida State University, and a D.M.A. in Choral Conducting from the Boston University.