



CHORUS

HANDBOOK

2019-2020 Concert Season

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A Note from the BHOS Board of Directors

Welcome! We are so glad that you're singing with us this season. There is much that goes into running BHOS. Our musical director, Dr. William Jon Gray, is simply marvelous. Beyond your singing voices, the board relies on everyone to contribute to our success. Here is a small bit of what is necessary to keep BHOS alive and healthy:

- Marketing, advertising, publicity and promotion
- E-mail mass communication
- Attendance-taking
- Researching corporate funding opportunities
- Rehearsal Hospitality (coordination and planning of snacks for breaks and collections of donations in support of annual vocal scholarship competitions)
- Program advertising sales
- In-house photographer/videography/slide show presentation
- Mailbox monitors
- Hospitality and receptions
- Staging, production set-up/break down
- Web overseers/ Social Media Unit
- Manage tickets, organizes ushers, and greeters on concert days
- Researching and writing proposals for grant funding
- Proofreading just about anything

BHOS operates only with significant volunteer help. Please look at the "Member Interest Form" (Attachment #2). *Let us know what you can do to help!* Your completed form can be returned to anyone on the board.

P.S. **Please remember** If you use **Amazon.com**, go to [Smile.Amazon.com](https://www.smile.amazon.com) and specify "Burnt Hills Oratorio Society" as the supported organization. Many purchases mean many needed pennies! We also have a Facebook group page ([facebook.com/groups/BurntHillsOratorio](https://www.facebook.com/groups/BurntHillsOratorio)) for singers and a Facebook page to share with those who enjoy following our events and happenings ([facebook.com/BurntHillsOratorio](https://www.facebook.com/BurntHillsOratorio)).

OVERVIEW

Mission Statement

Our main purpose is to present public performances of the masterworks of choral music and, thereby, provide a meaningful experience for audiences and performers alike. We consistently aim to be as faithful as possible to the musical vision of each composer and to further the cause of (and passion for) the choral art by encouraging and involving young peoples' participation in choral performance.

Who We Are

The Burnt Hills Oratorio Society (BHOS) attracts between 60 and 90 passionate, devoted vocalists across all age groups and vocations from every corner of the Capital Region. Under the gifted and talented direction of William Jon Gray, BHOS strives to perform major choral works, discover challenging contemporary pieces, and actively mentor young singers.

Founded by Glenn E. Soellner in 1970, BHOS has for many years enjoyed IRS 501(c)(3) status as a not-for-profit organization. As with most performing groups of this kind, we achieve the level of excellence we aim for only when we have the support and partnership of friends and neighbors in our communities. Part of our special character is that many of our choristers live and work in the same communities, we patronize each other's businesses, and we are an open and friendly group.

Vocal Scholarship Program

In 1998 Director Emeritus, Rand Reeves, initiated The Vocal Scholarship Program to promote young singers who plan to continue their vocal studies, and to award scholarships toward those goals.

In the spring of each academic year, high school seniors are invited, through referrals from private vocal teachers and public school choral directors, to audition before a panel of judges. Two winners are awarded scholarships (currently \$1500.00 and \$1000.00) and are asked to perform as soloists during a BHOS concert.

To fund the scholarship program, during rehearsal breaks members provide snacks and beverages and chorus members make voluntary "snack cup donations." This is simply the donation of loose change and dollar bills squeezed into a collection receptacle (for a long time, literally, a paper cup) at our weekly refreshment breaks. It's a great cause for discharging those loose coins clanging around in a pocket or purse. The donation becomes a tangible contribution to the next generation of vocal musicians.

Additional details about this program can be learned by contacting Susanne Margono (susannemargono@gmail.com), Doug Davis (dadsolutions@gmail.com), Joan Suda (joansuda@nycap.rr.com).

Selections from the Performance History

Johann Sebastian Bach

St. John Passion
St. Matthew Passion
Christmas Oratorio
Mass in B Minor

P.D.Q. Bach¹

Oedipus Tex (S150)
[¹aka Peter Schickele]

Amy (Mrs. H.H.) Beach

Grand Mass in E Flat

Ludwig van Beethoven

Mass in C
Choral Fantasy

Johannes Brahms

German Requiem
Marienlieder
Liebeslieder Waltzes

Benjamin Britten

Ceremony of Carols
Rejoice in the Lamb

Marc A. Charpentier

Midnight Mass for
Christmas

Carson P. Cooman

The Revelations of Divine Love

Antonin Dvorak

Mass in D Major
Songs of Nature, Opus 63

Gabriel Faure

Requiem

Alfred V. Fedak

There is a Season
Walk Softly Upon the Earth
Web of Life
For Us the Living

George Gershwin

Strike up the Band
Selections from Porgy & Bess
Love Walked In

George F. Handel

Messiah
Israel in Egypt
Coronation Anthems

Franz Josef Haydn

Mass in Time of War
The Lord Nelson Mass
St. Nicholas Mass
Creation

Michael Haydn

Requiem in C Minor

Herbert Howells

Requiem

Tim Luby

Requiem: In the Shadow
of the Rainbow
Genesis

Felix Mendelssohn

St. Paul
Elijah

Ruth Moody

One Voice

Wolfgang A. Mozart

Requiem
Vesperae Solennes
Grand Mass in C Minor
Vesperae de Dominica
Coronation Mass

Carl Orff

Carmina Burana

Daniel Pinkham

Wedding Cantata
Christmas Cantata

Cole Porter

Anything Goes
I Love Paris
Easy to Love
Wunderbar

Francis Poulenc

Gloria

Ottorino Respighi

Laud to the Nativity

Richard Rodgers

Hello, Young Lovers
Manhattan
Bali Hai
Spring is Here

John Rutter

The Gift of Life
Gloria
Magnificat
Psalmfest
Te Deum
The Reluctant Dragon
Requiem

Antonio Salieri

Requiem

Franz Schubert

Mass in E Flat
Stabat Mater

Randall Thompson

The Peaceable Kingdom
Testament of Freedom
Frostiana

Ralph Vaughan Williams Benedicite

Dona Nobis Pacem
Mass in G Minor
Hodie

Giuseppe Verdi

Requiem

Antonio Vivaldi

Magnificat
Kyrie
Gloria

Policies and Practices

Membership in BHOS is open to singers without audition. Our Artistic Director may ask to hear individual voices for choral placement.

Membership fee

A participation fee is asked to offset, in part (\$12K - \$15K), the considerable cost of staging serious choral works. Professional orchestra and professional soloists and location fees represent the major costs incurred. This fee may vary with each concert in the performance season. The fee is currently \$55.00 per concert and is reviewed periodically by the Board. This fee is non-refundable after three weeks and is due in full regardless if the singer is able to participate in the concert(s). A seasonal singer subscription is available at a savings of 20% of the total cost.

Vocal Scores

BHOS makes scores available to our group members for each performance. The cost of music varies according to the scope of each concert. Our Artistic Director annotates the scores precisely to his vision, thus these scores must be used in rehearsals and performances. This measure greatly maximizes the efficiency of rehearsal time.

Membership Expectations

- Learn the music, study at home
- Regular attendance at rehearsals – **with pencils in hand**
- Participate in providing break refreshments
- Serve on committees
- Support BHOS with
 - Personal, tax-deductible contributions
 - procuring advertising for program book; acting as liaison with businesses solicited
 - selling tickets
 - attending vocal scholarship auditions
- Contribute wonderful food for post-concert receptions
- Interact, share, follow, and like social media posts and pages
- Consider serving on the board of directors

Rehearsals are Tuesday evening from 7:00 – 9:30 at the Burnt Hills-Ballston Lake High School, 88 Lakehill Road, Burnt Hills, NY 12027. Typically, two technical rehearsals are held at the concert venue, subject to change. Dress rehearsals are not in concert attire, unless otherwise specified.

Attendance

- Regular Tuesday rehearsals and scheduled technical rehearsals. While 100% attendance is the goal, up to three absences are allowed. Attendance at all tech and

dress rehearsals is expected. In rare cases of excess absences or lack of preparation, the Artistic Director may ask a singer to discontinue participation.

- Additional rehearsals may be required if a singer is performing a solo in a concert or if a singer is part of an ancillary group due to perform at a special venue.
- Singers should arrive on time for rehearsals, which begin promptly at 7:00 PM. A 10 minute break is provided for announcements and socializing.
- Where possible, singers are expected to come prepared for the rehearsal, being familiar and having practiced material for the session.
- Bring pencils and markers. Mark scores as the Artistic Director requests!
- Cell phones should be silenced but may be used to record rehearsal sessions.
- ***No chewing gum or texting! Private chatter is inappropriate during rehearsals and performances.***

NOTE: Refund of membership fee may be made only during the first three weeks of rehearsal. Once you have purchased the music, it is ***yours***.

Please, wear your name tag!

Concert Dress

Concert dress for women, generally: long black skirt or dress pants, black blouse, black shoes and black or neutral hose; solid, jewel-toned blouse for cabaret.

Concert dress for men: formal tuxedo or black pants and shirt is required along with black socks and shoes; solid, jewel-toned dress shirt for cabaret.

- A concert information sheet is provided electronically for each concert with additional details.
- No perfume, aftershave or glittery jewelry.
- Note that dress may change, with notice, for a given performance.
- Please wear deodorant!

Ticket Sales

A full audience certainly motivates the performers to sing their best. It's up to each of us to encourage friends, family and co-workers to come out and support our group by purchasing tickets to attend performances. Be sure to tell your friends and family about our concerts, our Facebook Page, and our web site: **www.BHOS.us**

Opportunities to Support BHOS

There are many costs of running an organization like BHOS. Participation fees do not cover the stipends of the Artistic Director, Associate Director/Accompanist, and Treasurer. In addition, expenses in mounting a performance beyond weekly rehearsals include:

- Professional musicians (Director, Associate Director, soloists, instrumentalists)
- Venue
- Publicity
- Concert Production

There are a number of ways to support the organization:

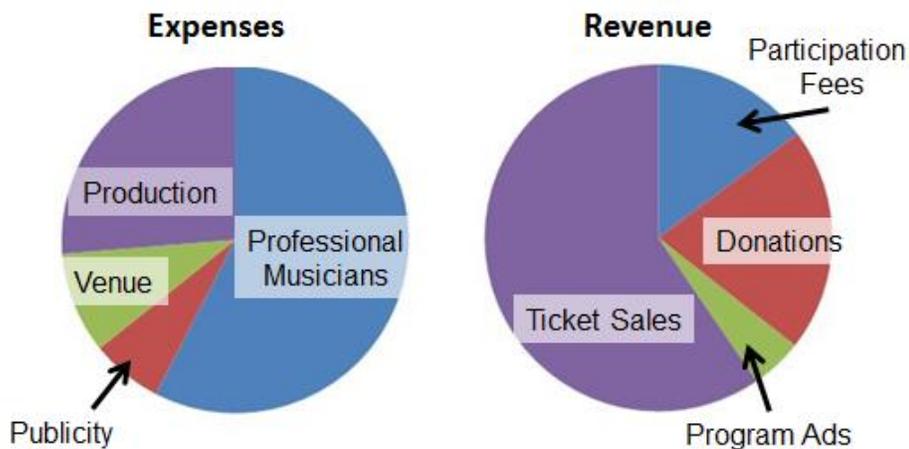
- Participation fees
- patronage and sponsorships, our primary inflow to the operating budget
- advertising sales in concert program books
- ticket sales

Please, consider making an intentional effort to help BHOS by becoming a patron. If you are already a patron, perhaps you might increase last year's gift. Contributions are fully tax-deductible and will be acknowledged in each concert program. Of course, all levels of support are encouraged and appreciated.

At the end of this booklet is a gift form (Attachment #3). Please complete the form and send it with your check made payable to BHOS, Inc., or donate through the website *If you work for a company that offers matching funds, please be sure to indicate that on the form and to notify the appropriate company office of your gift.*

Robust financial support of the organization's membership and Board of Directors generates a very favorable opinion with grant-giving organizations.

BHOS partnered with another charitable organization to establish a wider focus of community involvement and we intend to continue this practice in the future.



Grant Applications

- September/October – begin process for SPAF grant application (currently due in November)*
- November – finalize text, budget, work with Artistic Director and proof-readers to assure a thorough, timely, quality application*
- Research possible grant funding from independent sources (Charles R. Wood, other family foundations, etc.)

* Process described applies to the Saratoga Arts re-grant program specific to performances in Saratoga County.

The Performance Endowment Fund (PEF)

The PEF was created to provide a level of financial stability for BHOS and, when additional funding is needed, to help defray the ever increasing cost of mounting works requiring large orchestras. The PEF receives contributions designated specifically for endowment. Funds are managed in a brokerage account whose value fluctuates with stock market activity.

Memorial contributions are encouraged for the PEF. The use of these monies is determined collaboratively among the Board of Directors, the Artistic Director, and, where possible, family members.

OPERATING PROCEDURES

Print Productions

- One to two months before first rehearsal, determine due date for program materials (usually about three weeks before concert). The Board agrees to the date, which is published in the Board meeting minutes.
- By fifth rehearsal have cover artwork in place. Create an e-card of same and distribute to members.
- Sixth rehearsal, continue work of typing texts and translations. Get tentative sequence from director, including placement of intermission. Verify with President any requirements to list grant language, if appropriate. Send graphic of artwork to Ticket Manager for inclusion on tickets.
- By seventh rehearsal, develop a publicity poster and have 300 copies printed and brought to rehearsal for dispersal by members.
- One month before concert remind the following that they need to provide content:
 - Director: Biographies, program sequence, program notes, orchestra roster
 - Patron coordinator: Patrons list grouped by giving category
 - Attendance coordinator: List of singers grouped by voice
 - Ad coordinator: All new ads (usually with ad form); verify corporate giving
 - President: Updated "Behind the Scenes" list, President's message, calendar, program quantity, and any special acknowledgements
 - *Did You Know* editor: Relevant blurbs for the concert
- Solicit written bios from soloists and forward to program print manager at least **three weeks** before the concert.
- Three weeks before concert, verify singer's list, proofread and prepare program contents for printer
- Two Fridays before concert, deliver program flash drive (or as required) to printer
- One day before concert, pick up completed programs and deliver programs to venue
- As needed: design and have available for insert printed items from other groups' programs or audience surveys.

Patronage

- In August an annual appeal is mailed to the main mailing list; deadline to respond and appear in program is generally 2 weeks prior to the concert.
- 2 weeks after first full rehearsal – e-mail membership patronage appeal letter; give hard copies to those without e-mail; deadline as above.
- Develop corporate sponsorship appeal and mail.

Concert Operations

Artistic Director

- Sets the concert season in conjunction with the board-approved budget – including music rental, instrumentalists' fees, transportation/rental of instruments, piano tuning, etc.
- Contract instrumentalists and vocal soloists (detail rehearsal and performance requirements, include directions to venue)
- Secure needed percussion instruments and transportation as necessary
- Implement the mailing of music to the instrumentalists & vocal soloists
- Forward the names of the instrumentalists & vocal soloists to the BHOS treasurer no later than one week prior to a performance (W9s and compensation)
- Contract concert venues and dates

Production

- Working with the Artistic Director, contract with concert venues (letters of agreement/contract, establish fees, agree upon dates/times of use; venues to be open to the singers and instrumentalists at least one-half hour prior to the scheduled event)
- Obtain venue contact people's names and contact information
- Confirm keys to entry doors & interior doors that will be needed & available.
- Delegate concert announcements to the audience - emergency exits, cell phones off, invitation to reception
- Determine who will make the announcement right after orchestra tunes
- Secure instrumentalists' & vocal soloists' needs:
 - confirm instrumentalists' seating chart with the Artistic Director at least one week before the first orchestra rehearsal
- Secure chorus' needs:
 - six weeks before concert develop & distribute the "Concert Information Sheet"
 - review & tweak the "Tech Rehearsal Announcements" document. These documents include:
 - concert attire
 - processional & recessional procedure
 - music holding hand/black folders
 - locking purses' details
 - warm-up (establish agenda)
 - person to cue sits/stands
 - review places to sit/stand during performance
 - reminder about gentle page turning
 - lines of sight acceptable for all
 - enough light
 - enough room to sing comfortably
 - riser safety
 - water bottles
 - intermission plan for chorus
 - directions to venue
 - seating chart
- Bring: pad of paper, post-its, sharpie, masking tape & construction tape
- Ask board members to evaluate sound from out in the house during tech rehearsals & evaluate the feedback

- Determine intermission plan & assign someone to flash house lights
- Obtain microphone to use at tech rehearsals
- Communicate regularly with the board as to the status of the venue logistics, problems that arise, additional support needed, and budget concerns.
- Check venue:
 - location of light switches
 - *wireless mic available for use at tech rehearsals?*
 - *emergency exits*
 - *temperature control (fans needed; can windows open?),*
 - chairs available for use
 - music stands available for use
 - purse locking room
 - keys available for exterior & interior rooms
 - choral, orchestra & vocal soloists' warm-up spaces
 - choral acoustic shells availability (if needed)
 - venue staff on duty (do we need to close up the venue?)
 - contact person in case alarm system goes off?
 - locations of coat racks & restrooms
 - parking (performers/audience): be sure that the lights will be on at night!!!
 - reception needs
 - ticket table/audience entrance (& inform Heidi)
 - venue contact people's phone numbers
- Complete post-concert report for the board and permanent files.

Logistics

- Oversee the venue set-up/break-down.
- Make arrangements for riser transportation to each venue. Explore possibility of storage of risers & trailer at venue from first tech rehearsal through concert.
- Check trailer readiness
- Secure workers to help load/unload/set-up the risers, chairs, and venue furniture as needed. **EVERY concert needs at least some helpers. Be sure that a list of volunteers is obtained ahead of the first tech rehearsal.**
- Bring: wrench, hammer, measuring tape, masking tape, construction tape & duct tape
- Secure director's needs:
 - podium
 - large music stand
 - stand light, if needed
- Secure instrumentalists' and vocal soloists' needs:
 - stands (venue may provide)
 - chairs
 - stand lights/extension cords/power strips, if needed
 - confer with director and production coordinator as to seating plan
- Make provisions, as needed, for sound system provider and recording/video

Receptions

Where possible, BHOS hosts a post-concert reception for audience, guest artists, and chorus. A coordinator or two plan the appearance and decoration for the reception space and request assistance ahead of time to set up, serve, and break down the event. Singers

are relied upon to provide appropriate finger foods and drinks for these generally well-attended occasions. Audience members have an opportunity to speak with the performers, guest artists, our Artistic Director and Associate Conductor.

Ticket Sales and Ushering

- Work with team members to put in place the systems needed to sell tickets.
 - Set up events on BrownPaperTickets.
 - Set up tickets sales on the BHOS website.
 - Order preprinted tickets from BrownPaperTickets.

- Concert Presales
 - Choir Ticket Sign-Out: Keep track of the choir members who sign out tickets and record the ticket numbers assigned to them. Follow up to collect payments and/or returned tickets prior to the concert.
 - Choir Presales: Keep track of tickets sold to choir members, including the ticket number and the price level (general, senior, teen, child, subscription, complimentary). Collect and record payments accurately so revenues can be reported and reconciled after the concert.
 - Monitor Brown Paper Ticket Sales: This is only necessary for events where there is the possibility of selling out.

- Concert Preparation
 - Go to bank for cash.
 - Download tickets sales report from BrownPaperTickets. Combine these ticket sales with the master ticket sales list.
 - Create will-call envelopes.
 - Provide a master list of ticket presales that includes each ticket number and the name of the purchaser. This list is used to confirm the entry of attendees who arrive without tickets. This list is also used to oversee the reserved seating section.
 - Other items to bring: tickets for door sales, signage, iPads, Square swipes, extra envelopes/pens/pencils/pads, nametags for ushers

- Ticket and Usher Team
 - Organize a team to manage ticket sales and ushering for the concert. The size of this team is variable and driven by the venue and expected audience. The team **must** have 1-2 people who are comfortable working with iPads, credit cards, and the Square account.
 - At the beginning of a concert season, define a pool of ushers, provide them with dates and locations of concerts, and ask for commitments in advance to these performances so that a last-minute scramble is avoided. E-mail periodic reminders.
 -

- Responsibilities
 - Set up tables.
 - Set up the reserved seating section for subscription ticket holders. Seating is held until five minutes before concert time.
 - Sell tickets at the door, using cash, checks, or credit. Tickets should be clearly marked with price level (general, senior, teen, child) so door revenue can be reconciled to ticket sales.
 - Hand out will-call tickets.
 - Collect ticket stubs so attendance can be tracked.

- Hand out programs.
- Assist the handicapped, direct attendees to the bathrooms, and answer questions.
- After the Concert
 - Count door revenues. Hand money and checks over to the treasurer.
 - Provide a summary ticket report: numbers of tickets sold, revenue collected, breakdown of price levels (general, senior, teen, child, comp).

Marketing

- More than one month before season begins, work with Director to determine verbiage and design themes for season, including for online postings.
- Post first rehearsals, including a 'call for singers', as well as concerts on online platforms, including Facebook and free community calendars far enough in advance.
- Work with Program Ad team.
- Ensure promotional material is available at various events BHOS attends (Business to Business, Vocal Scholarship event, etc.) as well as all concerts.
- Manage both Facebook BHOS accounts.
- Work with ad designer for Facebook and online formatted promotional pieces for advertising.
- Ensure promotional pieces are printed and available to membership as handouts; also ensure these are forwarded electronically to membership.
- Create Concert notices and Call for Singers to be sent to email subscribers, generally via Mail Chimp.

Social Media

- Approve/deny user membership requests.
- Add/delete administrators/moderators to active social media sites.
- Create and post content to keep social media accounts "active" in user's feeds.
- Relay content to singers or followers that may aid them in BHOS happenings/events.
- Respond to social media messages in a timely fashion, when needed – communicate any relevant interactions with persons of note.
- Effectively streamline our feed by cleaning out and reviewing social media feed for irrelevant/inappropriate content or posts from users.

Concert Advertising

Daily newspapers and Public Radio

BHOS advertises concert in local daily and weekly newspapers/publications and on public radio.

Yearly contracts are placed early in the beginning of the BHOS Fiscal Year with:

- Albany Times Union
- Daily Gazette
- WMHT Public Radio

For these 3 organizations, the number of advertisements to be published for a concert and advertisement dates are established approximately 2 months in advance of the publication dates.

The cost of the contract with each organization is based on the number of concerts BHOS requests them to advertise.

Weekly and Periodical Publications

Weekly publications such as the Saratoga Today and Local First are paid for as BHOS requests publication of an individual advertisement.

Local Publication Event Calendars

These are published at no charge and require BHOS to provide a short summary of the event. The summary includes the event the nature of the event, date, time and place and any event fees.

A BHOS volunteer oversees and coordinates these advertising activities.

WEBSITE

- **Webmaster Responsibilities**
 - Establish and maintain a relationship with the website host.
 - Monitor the website to ensure it is functioning properly. Troubleshoot and fix minor problems. Engage the website host to fix major problems.
 - Monitor info@bhos.us email. Direct the incoming email to the President of the Board and any other appropriate contributors.
 - Monitor online donations and direct information to the appropriate contributors.
 - Update the website with new and changing information.
 - Envision ongoing improvements to the website design so that it does not become outdated. When possible, incorporate these improvements using in house BHOS talent. Advise the board of directors of improvements that require outside talent and gather cost estimates if needed.

- **Events that trigger website activity and updates**
 - Performance season announcement
 - Upcoming concerts
 - Call for Singers
 - Summer Sings
 - Fund Raisers
 - Changes to the Board of Directors
 - Vocal scholarship activities
 - BHOS in the News

- **Specific Website Updates**
 - Performance season information
 - Subscription information
 - Concert information
 - Ticket information
 - BrownPaperTicket links
 - Vocal scholarship applications, dates and location, and winners
 - Membership information and links, such as registration forms and rehearsal schedules
 - Members of the Board of Directors

- **Website Host**

The BHOS website is hosted by JC Sweet & Co., <https://jcsweet.com/>, Jennifer Crawford, 518-288-3036, 1 Lake Hill Road, Ballston Lake, NY 12019. The hosting services from JC Sweet are donated and includes, in addition to free hosting, periodic software updates and website backups.

Attachment #1

COMMITTEES

Communications

Pedro Aviles

Concert Advertising

Stacey Shinske, Joan Suda

Documentation (Handbook, by-laws, mission statement)

Doug Davis, Dan Brunelle, Nancy Caparulo, Carol Drake, Joan Suda

Finance

Debbie Carrese, Nancy Caparulo, Leslie Bottino, Bill Gray

Fund Raising

Libby Smith-Holmes, Gerry Tosti

Golf Tournament

Stacy Shinske, Dave Johnson, Doug Davis, Gerry Tosti, Leslie Bottino, Carol Drake, Libby Smith-Holmes

Hospitality

Maria Janzen, Susan Baker, Vinnette Dean

Marketing

Dave Johnson, Terry Johnson, Leslie Bottino, Stacey Shinske, Doug Davis

Membership

Pedro Avilés, Nancy Caparulo

Nominating/Elections/Transitions

TBD

Patronage

Nancy Caparulo

Production

Carol Drake, Dan Brunelle, Bill Gray

Receptions

Joan Suda, Luke Suda, Doug Davis, Ralph Caparulo

Summer Sing

Nancy Caparulo, Joan Suda, Doug Davis

Vocal Scholarship Program

Susanna Margono, Joan Suda, Doug Davis, Dave Johnson

Social Coordination

TBD

Your support of the patronage campaign, ad sales for the program book, and other fundraising activities is essential to BHOS's ongoing success.

Note: Names in *italics* indicate committee chair

Member Interest Form

I know I can contribute something specific to BHOS . . . my interests are indicated below [please circle area of interest]:

_____ Outreach Activities

- youth
- community partnerships
- seniors
- corporate contacts
- data base management

_____ Member Relations

- rehearsal break refreshments
- special events (potlucks, donor parties, new member welcomes, preview party, in-house fund raisers, etc.)

_____ Production

- mailings
- advertising
- patronage
- program book and printed materials
- interface with contracted musicians and vendors

_____ Media Arts

- photography
- graphic arts
- internet and social media
- Audio/visual recording

_____ Advancement

- grants
- fundraising
- corporate support
- Performance Endowment Fund

Please tell us about your skill sets and availability!

I have experience with: _____

My schedule currently allows _____ hours of volunteer time per month _____ week _____

Name _____

Phone: _____ e-mail _____

The best time to reach me is: _____

Please note: BHOS is *a/ways* a work in progress, needing expertise in *all* areas.

Patron Pledge of Support

I am pleased to support the operating budget of the Burnt Hills Oratorio Society with the following contribution:

- _____ Guarantor \$2,000+ Underwrites a portion of Artistic Director position for one concert
- _____ Investor \$1,000+ Underwrites part of the Accompanist's stipend for one concert
- _____ Benefactor \$500+ Pays for most of an instrumentalist's fee for one concert
- _____ Sponsor \$250+ Pays part of music rentals for the orchestra for one concert
- _____ Contributor \$150+ Pays part of one soloist's fee for one concert
- _____ Supporter \$100+ Pays a portion of one soloist's fee for one rehearsal
- _____ Associate \$75+ Is pooled to cover operational expenses
- _____ Friend \$5+ Is pooled to cover promotional expenses

_____ This gift will be matched by my employer, _____
(employer's name)

To assure inclusion in upcoming program booklets, please return this form with your check (made out to BHOS) to the address below as soon as you are able. *Thank you!*

Name _____
(as you wish it to appear in the program booklet)

Address _____

Contacts: Phone (day) _____ (evening) _____

Cell _____ e-mail _____

NOTE: If you would like to pay your patronage commitment in two or more parts, please indicate your preference to do so.

