



LEXINGTON **BACH** CHOIR  
S O L I D E O G L O R I A

PROSPECTUS

May 2007

prepared by  
Richard L. Sowers  
Artistic Director  
Founder



**LEXINGTON BACH CHOIR**  
S O L I D E O G L O R I A

**THE CASE FOR FORMING  
A BACH CHOIR IN  
LEXINGTON KENTUCKY**

The following document is a confidential prospectus intended solely for the edification of prospective benefactors, investors, and board members who seek to support the establishment of the Lexington Bach Choir. This document contains confidential information, trade secret information, and information that is legally privileged. If you are not the intended recipient as described herein, you are hereby notified that any disclosure, copying, distribution, or use of any of the information contained in this document is strictly prohibited. If you have received this document in error, please immediately notify Richard Sowers at 859-321-5622.

## *Navigating this document*

4	CASE
5	MISSION
6	ABOUT
7	BIO
8	BOARD
9	VISION
10	CALENDAR
11	GALA
12	AUDITIONS
13	SINGERS
15	BUDGET
16	SUMMARY
17	REPERTOIRE
17	NUMBERS

## Why form a Bach choir?

A Bach choir is a select group of singers who present with orchestra primarily the masterworks of Johann Sebastian Bach (1685-1750). Bach is considered by nearly all musicians and scholars, past and present, to be one of the three greatest composers of Western civilization. His output is the pinnacle of musical genius.

Preparing and presenting Bach's music is one of the greatest challenges of all musical endeavors. Only trained, skilled singers and instrumentalists can execute all of the technical, musical, and artistic demands of his music. It cannot be performed well by the average musician.

Until now, Lexington has not had a Bach choir. However, over the past 40 years Lexington has supported a prestigious performing arts community which developed the Lexington Philharmonic Orchestra, Lexington Opera Company, the Lexington Singers, the Lexington Chamber Chorale, the Center for Old Music in a New World, Lexington Ballet Theatre, Lexington Actor's Guild, the Lexington Community Orchestra, and others. The name "Lexington Bach Choir" is a perfect complement to this principal list of well-established Lexington arts organizations.

Like these organizations, a Bach choir is also a prestigious symbol of the best a community has to offer. It is indicative of a high quality of life where a community's priorities emphasize education, scholarship, and the fine arts. In communities where the arts thrive, so does a community's self-image and public image.

Exclusive to a Bach choir is a critical religious attribute. Bach's prolific contributions to the art of worship with music are unparalleled. During his lifetime Bach composed more than 300 cantatas, oratorios, and major choral works for the

church. Because this is some of the most beautiful and insightful music ever written, it must be heard. No other composer in the history of music has elevated the word of God and illuminated Christian values as J.S. Bach. These values are ardently shared by the Lexington religious community.

Bach choirs are found in nearly every major city in the United States: New York, Chicago, St. Louis, Washington D.C., Louisville, Baltimore, Phoenix, San Francisco, Pittsburgh, Philadelphia, Seattle, Kalamazoo, San Antonio, St. Paul, Orlando, Houston, Milwaukee, and many more.

Although musical language is abstract by nature, Bach's extraordinary music evokes deep emotional responses to scripture that seem to transcend theology. His music fuses intellectual and theological capacities with the full range of human emotion. This results in a profound sense of spirituality and awe. Throughout history, Bach's music has had a universal appeal bridging many gaps between Christian denominations, and inspiring many non-Christians alike.

Bach inscribed three Latin words on his music - *Soli Deo Gloria* - to the glory of God alone. Because Bach was inspired by God, he composed music that seems to reflect the voice, the essence, and the innate beauty of God.

Having a Bach choir is a proud testimonial to the spiritual, religious, and artistic prowess of a city. The time has come for the Lexington Bach Choir to carve out its niche as another vital arts organization enriching the quality of life for the people of Lexington and central Kentucky.



*In honor of  
the incomparable musical gifts  
and spiritual insight of Johann Sebastian Bach,  
the mission of the Lexington Bach Choir  
is to perform with artistic excellence  
distinguished choral masterworks  
for people who seek to dignify  
the human spirit.*

*Johann Sebastian Bach.*

## *Soli Deo Gloria*

I began studying and singing Bach's music at a young age under the inspiring tutelage of such notable teachers, conductors, and scholars as Donald Hustad, Fletcher Smith, Melvin Dickinson, Gerhard Herz, Alan Harler, and Julius Herford. These distinguished mentors informed me that learning Bach's music is never easy, performing it will always be one of the greatest challenges of my career, and presenting it to the general public will require a tireless commitment to artistic and musical integrity.

In deference to these teachings, and because of the highest respect I hold for these artist-mentors, I am forming the Lexington Bach Choir with a tireless commitment to artistic and musical integrity. Except for the extraordinary Louisville Bach Society, there is no other such Bach choir in Kentucky. I continue to audition and recruit gifted singers from our region who possess the musical skill and artistic aptitude to perform Bach's music with distinction. Our fledgling company of 12 singers represents about one-half of the total number of singers we seek.

This region is home to many fine colleges and universities that graduate exceptional voice majors every year. Many of these singers are members of The Lexington Singers, the Lexington Chamber Chorale, Musick's Company, and other such premier Lexington choirs. Upon moving here in 2003, I was surprised to learn that Lexington did not have a Bach choir. In my first year as Dean of the American Guild of Organists, I helped organize the first Bach Marathon at Maxwell Street Presbyterian Church. The marathon was such a success that we decided to make it an annual event. Organizing a Bach choir

seemed a natural extension of the enthusiasm surrounding the Bach Marathon. And now, the Lexington Bach Choir is poised to fill this essential musical niche in our community.

Many of our singers have studied voice in the surrounding universities under some of the finest voice teachers in the state. Our singers have spent many years perfecting their craft.

We strive to exemplify vocal beauty, artistry, and musical refinement. We meticulously prepare and present the finest music ever conceived by humankind. We want our performances to reveal the abstract meanings of a complex and spiritually compelling musical language as only J.S. Bach and composers like him have created.

Most importantly, as Bach intended and recorded in his cantatas, we sing to the glory of God alone: *Soli Deo Gloria*



Richard Sowers  
*Artistic Director and Founder*

## Founder and Artistic Director

**RICHARD SOWERS** is the founder and artistic director of the Lexington Bach Choir. He currently serves as Director of Music at Southern Hills United Methodist Church in Lexington, Kentucky, and is Dean of the Lexington Chapter of The American Guild of Organists.

He has served Abington Presbyterian Church near Philadelphia where he was also music director and conductor of the Abington Symphony Orchestra and Oratorio Chorus. For six years he served as choir-master for Christ Episcopal Church in Bowling Green, KY, and for more than ten years as Director of Choral Activities and Assistant Professor of Music at Lindsey Wilson College.

Mr. Sowers is the former music director and conductor of The Louisville Chorus, and founder and music director of the Columbia Choral Society and Orchestra. Early in his career he sang in 17 productions with the Kentucky Opera Association and was an apprentice under its founder, artistic director and conductor Moritz von Bomhard. A fellowship grant recipient from the National Opera Institute in Washington, D.C. Sowers worked as a marketing director, associate director, and artistic director for opera companies in Syracuse, Rochester, Indianapolis, Connecticut, Orlando, and Memphis.

Sowers has been a soloist with the Louisville Bach Society, won first place in the Kentucky district Metropolitan Opera Auditions, and for four seasons sang the title role in "The Stephen Foster Story" in Bardstown, Kentucky and Tokyo, Japan. He holds the Master of Music from the University of Louisville School of Music, attended

Indiana University Music School as an Associate Voice Instructor, and did his doctoral studies in conducting at the University of Cincinnati College-Conservatory of Music as a Graduate Teaching Assistant.

Richard Sowers studied voice with such outstanding teachers and vocal coaches as:

Fletcher Smith (University of Louisville)  
 Walter Cassel (Metropolitan Opera)  
 Eileen Farrell (Metropolitan Opera)  
 John Alexander (Metropolitan Opera)  
 Rose Bampton (Metropolitan Opera)  
 John Alexander (Metropolitan Opera)  
 John Wustman (Indiana University)  
 Gary Kendall (Cincinnati Conservatory)  
 Dalton Baldwin (University of Illinois)

His primary artistic mentors were Moritz von Bomhard (founder of Kentucky Opera Association), Melvin Dickinson (founder of Louisville Bach Society), Gerhard Herz (world-renowned Bach Scholar), Alan Harlar, Julius Herford (world-renowned Bach Scholar), Anton Coppola (resident conductor at La Scala Opera), Elmer Thomas, Earl Rivers, and Teri Murai.

Mr. Sowers is a member of:

American Bach Society  
 Riemenschneider Bach Institute  
 Conductor's Guild  
 Chorus America  
 American Guild of Organists  
 Hymn Society of America  
 Early Music America

Sowers resides in Lexington with his wife Marla, a public school music teacher, and their sons William and Andrew.

## *A Few Good Men and Women*

We are looking for a few good men and women who are selfless, mission-driven, results-oriented persons to serve on our Board of Directors.

We need people who may have built their own business, who know the myriad challenges of a “start up” company, and have the personal resources to help us meet our financial objectives.

We need “can do” people who are experienced in one or more of the following areas:

- Fundraising
- Marketing
- Planning
- Publicity
- Advertising
- Grant Writing
- Legal
- Accounting
- Administration

We need business professionals who can provide services through their company and/or network of business associates.

We need incisive individuals who are tenacious, creative, innovative, original thinkers, influential, problem-solvers, and humble leaders.

If you are one of these people, and believe in our mission, or if you know of persons who are qualified to help us, we need you

and them on our Board of Directors.

I encourage you to contact me at (859) 321-5622. I would be happy to meet with you to discuss how, together, we can move the Lexington Bach Choir forward.

Sincerely,

Richard Sowers  
Founder & Artistic Director

## *Establishing the fundamentals*

It is vital to launch the Lexington Bach Choir in a comprehensive but, cautious manner. Initially, our concert programming will not present the large, major works of J.S. Bach. The major Bach works require significant funding resources we do not yet have. Further, we do not yet have the number of singers required because we are in the very early stages of development.

In light of this reality, we must be intentional about building the organization one step at a time. We must be prudent about getting the right people on board – the right singers and the right leaders to serve on our Board of Directors – in order to build the right constituency base. The longest journey is the first step – establishing the fundamentals.

At first, our artistic programming will concentrate on the more modest cantatas, orchestral suites, organ and chamber music of J.S. Bach. Later, as funding increases and personnel stabilizes, we plan to present major Bach works in year three. By 2010, our reputation will be well on its way to distinction and acceptance by the Lexington arts community and surrounding region. Such a reputation can only be earned through excellent and distinguished performances. Also, Lexington will be seeking major concert presenters like the Lexington Bach Choir to provide distinguished arts programming for the thousands of people who will attend the World Equestrian Games in 2010.

The artistic requirements are the sole responsibility of the artistic director. Therefore, it is

imperative that we develop the basic administrative requirements with our Board focusing on fundraising and marketing.

The artistic forces and board personnel must grow simultaneously in order to best initiate the LBC organization. The basis for this process includes:

- obtaining the articles of incorporation from the Commonwealth of Kentucky,
- obtaining the 501-C3 non-profit corporate status from the IRS,
- creating by-laws and operating procedures,
- setting a preliminary budget for year one,
- defining and implementing fundraising strategies,
- developing and implementing effective marketing strategies,
- holding singer auditions,
- recruiting orchestra players,
- obtaining performing venues and dates,
- managing the first season's concert affairs

It is a daunting but worthwhile task that requires comprehensive strategic planning, great flexibility, and uncommon grit from all concerned.

# *Looking ahead with vision*

## **Phase I: January thru March 2007**

- Build the choir through private auditions
- Debut concert in AGO Bach Marathon with first round of auditions (12 singers)
- Presented Cantata BWV 131 "Out of the Darkness I Cried, Lord, to Thee" and Motet BWV 225 "Sing to the Lord a New Song" on March 24, 2007.

## **March thru August 2007**

- Auditions continue throughout spring and summer to obtain 12-16 additional singers for a total of 24-28 singers
- Identify and recruit 6-9 major benefactors to form initial Board of Directors.
- Obtain Articles of Incorporation from Commonwealth of KY
- Obtain 501 C3 non-profit IRS status
- Develop By-Laws/Operating Procedures
- Raise approx. \$8,000 as budget for inaugural concert
- Develop first full artistic season for 2007-2008 as follows:

Concert #1: Nov. 2, 2007 – Reformation  
 Concert #2: Dec. 31, 2007 – Gala Fund-Raiser  
 Concert #3: March 21, 2008 – Good Friday and Bach's birthday

## **November thru December 2007**

- Mount major fund-raiser on New Year's Eve to raise the \$8,000 for the expenses for concert #3 in April 2008 plus the costs of the gala (approx. \$3,000).
- Paid vocal soloists and orchestra only

## **Phase II: May 2008 through May 2009**

- Expand Board of Directors to 12 members
- Hold auditions to fill choir vacancies
- Maintain programming emphasis on mod-

est cantata repertoire, orchestral suites, chamber music, and solo repertoire while LBC develops artistically

- Design 3-concert season including gala fund-raiser on New Year's Eve for 2008-2009

Concert #1: Nov. 2, 2008 – All Souls' Day  
 Concert #2: Dec. 31, 2008 – Gala  
 Concert #3: April 19, 2009 – Easter

- Seek grant funding sources for education outreach ensemble from LBC
- Develop approx. \$22,000 budget for 2008-2009 season, including administrative costs

## **Phase III: May 2009 through May 2010**

- Expand Board of Directors to 15 members
- Hold auditions to fill choir vacancies
- Programming includes 2 major Bach works for 2009-2010 season – one presented at the first and last concerts of the season (i.e. St. Matthew Passion, St. John Passion, Mass in B minor, Magnificat, Christmas Oratorio)
- Introduce a 4-concert season which includes the gala fund-raiser on New Year's Eve:

Concert #1 – November 30, 2009: Advent I  
 Gala Concert #2 – December 31, 2009: New Year's Eve  
 Concert #3 – February 17, 2010: Ash Wednesday  
 Concert #4 – May 13, 2010: Ascension Day

- Develop approx. \$28,000 budget for 2008-2009 season, including administrative costs
- Form Lexington Baroque Consort as official orchestra of LBC

## *A staged event with mass appeal*

Knowing how much money is spent (extravagantly) by people who celebrate New Year's Eve each year, I propose that the LBC Board of Directors consider staging an annual gala event on New Year's Eve. One of the keys to making a profit from such a fund-raising event is to get as many possible expenses of the event donated. The gala could consist of a dinner with jazz entertainment, and climax with a comedic choral concert presented by the LBC singers. It could end with the typical New Year's Eve ritual of counting down to midnight singing "Auld Lang Syne."

Back in the late 80s, when I was music director and conductor of The Louisville Chorus, I created a similar event called "The Last Annual PDQ Bach Celebration" presented at the Kentucky Center for the Arts (Louisville). It consisted of music by the fictional composer PDQ Bach (created by humorist, composer, musicologist Peter Schickele who has been delighting concert-goers for three decades with his slap-stick "lecture-concerts" on the music of J.S. Bach's most fictitious son, PDQ. Bach). The production was a staged choral concert presented in the style of Victor Borge, Steve Martin, and Spike Jones — abundant visual comedy, slap-stick humor, and lecture-style anecdotes poking fun at classical music. In addition to this formula, we invited audience participation throughout the concert. The audience used birthday noise-makers, recreated "the wave" (seen at football games), sang along with a bouncing ball, shouted predictable punchlines to well-known jokes, etc. This unusually funny music are spoofs on well-known classical pieces. Schickele's creative penchant for satire and parody is enjoyed by both classical music and general audiences.

Concert-goers in major cities throughout the U.S. continue to enjoy this hysterical musical farce. It is a cleverly staged event with great "mass" appeal (pun and double-entendre intended).

Ticket prices for admission can be set at a premium because people are willing to spend more for a New Year's Eve event — especially one that includes extraordinary fun and entertainment, and is benefiting a worthy arts organization. After a couple of years, the PDQ Bach Gala may begin to attract a cult following (i.e. the Rocky Horror Show) where audience members dress up in period costumes as their favorite composer, and recite lines from the show. In addition to the singers, instrumentalists and onstage presenters, the audience will become an important key to the success of this annual gala production.

Some of the music written by the fictitious composer PDQ Bach includes:

*OK Chorale* from the Toot Suite  
*The Seasonings* (a spicy oratorio)  
*Oedipus Tex* (a confused cowboy opera)  
*Liebeslieder Polkas* (spoof on Brahms' Liebeslieder Walzes)  
*Art of the Ground Round*  
*Iphigenia in Brooklyn* (choral cantata)  
*The Unbegun Symphony*  
*Traumarei* for Unaccompanied Piano  
*What's My Melodic Line?*  
*The Stoned Guest* (a half-act opera)  
*Concerto* for Horn and Hardart  
*Schleptet* in Eb Major  
*Hansel and Gretel and Ted and Alice* (an opera in one unnatural act)  
*Erotica Variations*

## *Seeking outstanding singers*

### THE CHOIR

Lexington Bach Choir is a volunteer-based, auditioned choir. Our goal is to recruit 24-28 outstanding singers.

### COMMITMENT

LBC singers commit themselves to:

- a) attend all rehearsals regularly and punctually,
- b) prepare the music in advance of each rehearsal,
- c) perform in scheduled concerts and command performances throughout the year.

### REHEARSALS

Rehearsals are held each Tuesday evening from 7 PM to 9 PM at Southern Hills United Methodist Church.

### ATTRIBUTES

Candidates should be:

- a) classically trained singers, adept in art song, lieder, cantata or oratorio,
- b) excellent music readers,
- c) experienced in advanced choral technique

### AUDITIONS

Auditions are scheduled by appointment. Candidates shall sing two contrasting solo pieces representing art song, German lieder, or an aria from a cantata or oratorio. One piece shall be slow and sustained, the other piece should have extensive melisma. One piece should be in English, the other German. An accompanist will be provided.

### TO SCHEDULE AN AUDITION

*Contact:*

Richard Sowers, *Artistic Director*

ph: 859-321-5622

e-mail: [rsowers@insightbb.com](mailto:rsowers@insightbb.com)

## *Singers selected to date*

To date, twelve singers have already been identified through privately-held auditions. These people represent some of the finest singers in Lexington, and are committed to the LBC mission. We will continue to audition singers by holding auditions in area churches. Our goal is to recruit a total of 24-28 qualified singers.

**SHAUNTINA PHILLIPS**, alto, is a Visiting Professor of Voice at Centre College in Danville, KY. She holds a BM degree in applied voice from the University of Kentucky and the MM from University of Tennessee. She studied voice with Phyllis Jenness and Everett McCorvey, and is currently studying with Daniel Weeks at the University of Louisville. Ms. Phillips is also a flutist, choral conductor, and enjoys ballroom dancing in her spare time

**MEG STOHLMANN**, soprano, is a first year graduate student in voice performance at the University of Kentucky. A native of Santa Rosa, California, Meg graduated from the Air Force Academy and served on active duty in the Air Force for 5 years in Arizona, Korea, and Germany. She separated from the military in 2004 to pursue a second bachelor's degree in Music Education, which she completed in 2006 at Sonoma State University, CA. Meg has sung in numerous ensembles around the world.

**SUSAN CAREY**, alto, is a secretary at Shriner's Hospital for Children. Since moving to Lexington in 1975, Susan has played the organ and piano for churches, elementary, high school and university students for KMEA events, musicals, concerts and recitals extensively. She studied voice at

the University of Michigan, Anderson University, and Transylvania University and continued singing as a member of the Lexington Singers and Georgetown Choral Society. Susan also sings with Musick's Company.

**OWEN SAMMONS**, bass, is an applied voice major in his junior year at University of Kentucky studying with Everett McCorvey. He sings with the University of Kentucky Chorale, and has been studying voice privately for over 4 years. Owen is also a pianist and organist, and has choral and handbell conducting experience.

**TOM DRURY**, tenor, studied applied voice at the University of Kentucky under Phyllis Jenness and Everett McCorvey. He has performed regularly in choruses throughout Lexington including New Voices, Anglicantors, and as section leader at the Church of the Good Shepherd. Following high school, Tom sang with the Pleasant Hill Singers at Shakertown. He is employed with the United States Postal Service and is pursuing a career in civil service.

**ZACH ULLERY**, bass, is a graduate of the University of Kentucky (summa cum laude) with a BME in voice and organ. He sang in the Men's Choir, Choristers, Chorale, and was active in the ACDA student chapter as president and vice-president. He is Assistant Organist at Church of the Good Shepherd-Lexington where he accompanies and directs two adult choirs, a boy's and girl's choir, children's choir, and Orff ensemble. He is a 2000 graduate of Mason County High School in Maysville, KY where he was valedictorian.

**MARLA SOWERS**, soprano, is a public school music teacher at James Lane Allen Elementary in Lexington. A graduate of Morehead State University studying under James Ross Beane (former music director of The Lexington Singers), Marla earned an MM in applied voice. She has sung the role of Jeannie in the Stephen Foster Story, and performed with Kentucky Opera, Syracuse Opera, and Orlando Opera companies, and as soloist with the Louisville Chorus and Columbia Choral Society. Marla is also the director of the children's Chapel Choir at Southern Hills UMC.

**ADRIENNE SCHRAM**, soprano, is a senior vocal performance major at University of Kentucky studying under Dr. Noemi Lugo. She has participated in many UK opera productions such as Suor Angelica, Madame Butterfly, La Traviata and sang The Queen of the Night in UK's production of The Magic Flute by Mozart. She spent a month in Rome, Italy with Operafestival di Roma and performed the operas The Marriage of Figaro and Suor Angelica.

**JOHN LINKER**, tenor, is the Associate Artistic Director of LBC. In addition to singing in the tenor section, John serves as accompanist for sectional rehearsals. He is the organist-choirmaster at Church of the Good Shepherd (Episcopal) where he leads a vibrant choir program of professional and volunteer singers. He is former Dean of the American Guild of Organists, and currently serves on the Executive Committee as Registrar and Associate Editor of the AGO newsletter.

**DIANE TIMMONS**, alto, is a well-known Lexington Baroque singer, having sung in

choirs as a soloist and section leader for many years. She and husband John Rose perform regularly in the band SPACE-CRAFT. She also plays dumbek, flutes and keyboards for the American Tribal Style belly dance troupe "Rakadu Gypsy," and folk music with Carla Gover of Zoe Speaks. When Diane isn't performing, she is raising her two children, Claire and Dylan, tending a vegetable garden, and knitting fanciful hats.

**JOHN STEGNER**, bass, was a choral music educator for 34 years in Montgomery, Rowan, and Fayette County schools. His choirs ranked "Best in Class" at national and international choral festivals, and received "Distinguished" ratings at KMEA region and state. In demand as clinician and adjudicator, he directed all-district and honor choirs nationally and internationally. Director of Music at Broadway Christian Church, John oversees the Adult Worship Choir, Men's and Women's Ensembles, Teen Choir. He and wife Debbie reside in Clark County with their four children.

**ELIZABETH WOLFE**, alto and rehearsal accompanist is Visiting Piano Professor at Centre College and Asbury College. A graduate of the University of Louisville School of Music with an MM in applied piano where she studied with Lee Luvisi. Elizabeth is the organist-choirmaster at St. Andrews Episcopal Church in Versailles. She has previously served as organist for Southern Hills UMC, St. John's Episcopal in Versailles, Trinity Episcopal and Our Savior Lutheran in Danville. Elizabeth and her husband Richard live in Lawrenceburg where they are raising their three children.

## *Adequate funding is key*

The most difficult challenge facing a non-profit performing arts organization is adequate funding. The Lexington Bach Choir cannot receive private contributions without first obtaining the 501 C3 non-profit status from the IRS. This is a vital first step to organizational maturity. Identifying legal counsel to serve on the LBC board is one of the first and most important recruiting efforts to be accomplished. An attorney can complete the process for both the Articles of Incorporation and the 501 C3 status. Once this status is obtained, LBC can solicit contributions from individuals, foundations, and corporations. These revenue sources are typically labeled “unearned income.”

Moreover, “earned income” can be generated through individual ticket sales of LBC concerts, sales from season ticket subscriptions, and possible sales from merchandise sold (T-shirts, mugs, calendars, pens, monogrammed hats and shirts, etc.). In a mature arts organization, ticket sales (including subscriptions) generally account for about one-third of total revenues; corporate sponsorships account for about one-third – leaving one-third of the budget to come from other income-producing activities that board members may endeavor or create. These may include grants to foundations, special events, endowment interest, etc.

When I worked for Kentucky Opera Association, its Board initiated an an-

nual steeplechase (held at a Louisville horse farm) that now nets more than \$150,000 to benefit Kentucky Opera exclusively. It only earned a few thousand dollars in its first year, but, those dollars were nonetheless invaluable to the opera company.

The LBC Board of Directors will have to decide what strategies to use to help fund LBC in its first few years of existence. It is crucial, however, that board members focus on creating an income stream to help launch the organization into the Lexington performing arts scene.

Accompanying this document is a proposed budget that addresses the specifics for the inaugural artistic plans and administrative costs associated with marketing, publicity, advertising, fundraising, and clerical support. The following is a narrative explaining the proposed 2007-2008 season budget:

### **PROJECTED INCOME**

**TICKET SALES:** The total budgeted income for ticket sales of \$1,500 is based on selling 200 tickets for two concerts at \$7.50 each. This scenario assumes 100 audience members at each of the two primary concerts in November 2007 and March 2008.

**PROGRAM ADVERTISING:** \$1,000 from display ads sold in the 3 concert programs.

**LEXINGTON BACH SOCIETY:** This is a proposed auxiliary organization that could support LBC – a kind of “Friends of the Lexington Bach Choir” with an annual membership fee of \$20. The total budgeted income for the Society of \$1,000 is based on recruiting 50 members in the first year.

**GALA EVENT:** *New Year’s Eve Celebration with the PDQ Bach Comedy Caravan Show:* The total budgeted income of \$7,500 for this special gala event is based on selling 100 tickets at \$75 each. The price per person includes dinner, entertainment, champagne, and a comedic choral concert presented by members of the LBC.

**INDIVIDUAL CONTRIBUTIONS:** The total budgeted income of \$1,000 is based on receiving an average of \$50 each for 20 individual contributions.

**CORPORATE SPONSORSHIPS:** The total budgeted income of \$3,000 is based on receiving \$1,000 from 3 corporate sponsors for each of our scheduled concerts (including the gala event).

**BOARD GIVING:** Members of the Board of Directors will set their own standards for minimum Board giving each year. The total budgeted income of \$9,000 is based on each of nine members contributing \$1,000 each.

## **PROJECTED EXPENSES**

**ADMINISTRATION:** The total budgeted expenses of \$2,500 for administration include the costs of doing business: office supplies, letterheads, business

cards, envelopes, postage, setting up and maintaining an organization Web site, etc.

**MARKETING:** The total budgeted expenses of \$2,000 for marketing include costs of display advertising, concert posters, subscription series campaign, graphic design, printing, publicity, etc.

**FUND-RAISING:** The total budgeted expenses of \$2,000 for fund-raising include costs of mounting an annual fund campaign for individual contributions, LB Society memberships, grants prepared and written to prospective corporate sponsors, postage, direct mail solicitations, invitations, etc.

**ARTISTIC:** The total budgeted expenses of \$17,500 for the entire 3-concert season includes costs of artistic personnel for orchestra members, soloists, sheet music, scores, orchestra parts, rentals, accompanist, conductor, venue rental, etc.

## **BUDGET SUMMARY**

As with all new organizations without a history, the first year budget is merely a reference point. It is imperative that we spend within our means, however modest they may be. Development of the LB Society and Individual Contributions will take considerable time and effort from an ambitious volunteer base.

Getting through the first year will require much careful deliberation. Constantly monitoring of the fund-raising process will determine how much the budget will have to be modified throughout the year.

# 2007-2008 Proposed Budget

	<b>Budget FY 2008</b>
<b>INCOME</b>	
Ticket Sales	\$ 1,500
Program Advertising	1,000
Lexington Bach Society	1,000
Gala Event	7,500
Individual Contributions	1,000
Corporate Sponsorships	3,000
Board Giving	9,000
<b>TOTAL INCOME</b>	<b>\$ 24,000</b>
<b>EXPENSES</b>	
Administration	\$ 2,500
Marketing	2,000
Fund-Raising	2,000
Artistic	
Concert #1	7,125
Concert #2 (PDQ Bach Gala)	2,800
Concert #3	7,575
<b>TOTAL EXPENSES</b>	<b>\$ 24,000</b>
<b>PROFIT/LOSS</b>	<b>- 0 -</b>

# Concert 1: Reformers & Saints

**November 2, 2007**

Organ Prelude & Fugue in D major, BWV 532

Orchestral Suite No. 3 in D Major, BWV 1068

Cantata BWV 106

"Gottes Zeit ist die aller beste Zeit "

(God's Time is the Best Time)

**intermission**

Aria: "Alles mit Gott und nichts ohn' ihn," BWV 1127

(Everything With God and Nothing Without Him)

Cantata BWV 80

"Ein feste Burg is Unser Gott"

(A Mighty Fortress Is Our God)

Orchestra, soloists, music:

SATB soloists	\$ 1,000
2 recorders	450
2 oboes	450
English horn	225
3 trumpets	675
10 strings (3*2*2*2*1)	2,250
Timpani	225
continuo	225
rehearsal accompanist	500
conductor	500
organist	225
music	400
<b>TOTAL</b>	<b>\$ 7,125</b>

# Concert 2: PDQ Bach Gala

**December 31, 2007: New Year's Eve**

The OK Chorale from "Toot Suite"

Selections from the Short-Tempered Clavier

Choral Cantata

"Knock, Knock, Who's There?"

(Knock, Knock, Who's There?)

**intermission**

Art of the Ground Round

(a meaty musical canon)

The Seasonings

(a spicy oratorio to curry favor)

Orchestra, soloists, music:

SATB soloists	\$ 400
jazz ensemble	750
organist	150
rehearsal accompanist	500
conductor	500
percussionist	150
music	350
<b>TOTAL</b>	<b>\$ 2,800</b>

# Concert 3: Easter Tidings

**March 21, 2008**

Organ Prelude & Fugue in C Major, BWV 545

Brandenburg Concerto No. 2 in F Major, BWV 1047

Cantata BWV 4  
 "Christ lag in Todesbanden"  
 (Christ Lay in the Bonds of Death)

**intermission**

Unaccompanied Cello Suite No. 2 in D minor, BWV 1008

Ascension Oratorio BWV 11  
 "Lobet Gott in seinen Reichen"  
 (Praise God in All His Kingdoms)

Orchestra, soloists, music:

SATB soloists	\$ 1,000
2 flutes	450
2 oboes	450
3 trumpets	675
3 trombones	675
10 strings (3*2*2*2*1)	2,250
Timpani	225
continuo	225
rehearsal accompanist	500
conductor	500
organist	225
music	400
<b>TOTAL</b>	<b>\$ 7,575</b>