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**Essence of Joy Alumni Singers  
Annual Report  
July 1, 2015 – June 30, 2016**



# Board of Directors 2015 – 2016

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**Mission Statement:** The Essence of Joy Alumni Singers is an extended family of singers whose purpose is to learn, present, and promote African and African-American sacred and secular music in an effort to entertain, inspire, affirm, and unify the worldwide community.

**The Board of Director’s duties shall include:**

1. To represent the interests of the general membership of the Group
2. To provide leadership and oversight of the Group
3. To conduct all business of the Group: including but not limited to business dealings and operations, including establishing an annual budget and any membership duties
4. To create any committees as may be deemed necessary for the effective functioning of the Group
5. To attend regularly scheduled board meetings and submit written reports according to the timeline set forth by the President.
6. To adhere to the duties as stated in the bylaws
7. To perform such duties as may be delegated by the Board from time to time.



**President – Submitted by Ashley Godshall ([president@eojas.org](mailto:president@eojas.org))**

A year of transitions:

At the close of the 2015-2016 year, EOJAS continues to adapt and move forward to fit the developing needs of the organization.

The Board made a necessary and significant constitutional change to dissolve the Vice President of Production & Operations (VPPO) position and replace it with the creation of a new position, Vice President of Business Management – Parandi. This change, which was conceptualized during President Brian Victor’s term, will allow for a much smoother yearly transition in terms of scheduling, contacts, and concert management matters.

Sean Griffin, who held the former position of VPPO, resigned during the 2015-2016 season due to a move abroad. And early in 2016, the Board announced that Stephanie Baker had been appointed to the new position of Vice President of Business Management - Parandi. Steph held this position for the remainder of the 2015-2016 year and moves to the Vice President of Business Management - Effectus position for the 2016-2017 year. Newly elected Board member Jennifer Heller becomes the Vice President for Business Management - Parandi for the 2016-2017 season. The Board also welcomes Melanie Gerald as the new Vice President of Development and Fundraising (VPDF).

A key focus for the new Board over the 2016-2017 season will be strategic planning for the future of EOJAS, including the development of a new business model and marketing tools. There are planning sessions in the works this summer to begin conceptualizing and shaping the model.

We will also be concentrating our efforts on community building within the EOJAS membership. This will include smaller formal and informal musical preparation and discussion sessions throughout our major membership “zones” in the Mid-Atlantic region.

As we move into the performance season, I look forward to meeting the new faces of our membership and connecting with all of you at some of the exciting events we have planned!

Performance planning, development, and sustainability of EOJAS would not be possible without the rigorous commitment of the volunteer members serving on the Board. Please join me in extending our gratitude to Josh Edwards, outgoing Vice President of Development and Fundraising, and Rachel Dungan, outgoing Vice President of Business Management, for their time and dedication to this organization.



**VP of Advertising, Marketing and Public Relations – Submitted by Heather McMunigal**  
([vpampr@eojas.org](mailto:vpampr@eojas.org))

In my second year in the role of VPAMPR, I focused on social media and experimenting with promoted Facebook posts. For a business page on Facebook, posts are not guaranteed to appear on fans’ newsfeeds – and often never do. Paid promotions guarantee views by both those who have “liked” our page and additional targeted audiences. This has proven to be a worthwhile endeavor with low cost. We have increased our “likes” from 440 to 592. Promoted posts have had greatly increased interactions. For example, a paid post promoting *Y’all Come* concert reached 1,100 people and received nearly 40 likes. A non-sponsored post typically reaches about 50 people often with zero likes. With Facebook being one of our easiest ways of engaging fans of EOJAS, I will continue to promote posts and experiment with targeted audiences. I will also use promoted posts on Facebook to drive email list sign-ups and webpage visits.

This year, I continued to utilize our mini-documentary, originally released in March 2015. It now has 850 views and continues to be a great piece to demonstrate what EOJAS is all about. The video can be viewed here: <https://vimeo.com/122570673>. Additionally, I sent out Mailchimp email blasts, maintained the “Performances” section of the website, and worked with hosts to customize posters, email blasts, Facebook events, and programs.

In the coming year, I plan to release another issue of The Joy, our community newsletter. Another goal will be to increase marketing & advertising efforts for the *Y’all Come* concert. We have found that presented concerts (ie. when EOJAS is hosted by a church or presented as part of a community performance series) turn out strong audiences, as the hosts/venue have a base level of guaranteed attendance – versus self-produced concerts such as *Y’all Come*, which we put on ourselves. I plan to enlist a *Y’all Come* promo committee to help get the word out in new, creative ways beyond our traditional efforts well in advance of the concert weekend.

I welcome any feedback and questions on our advertising, marketing, and public relations efforts!

**Vice President of Business Management – Submitted by Rachel Dungan ([vpbm@eojas.org](mailto:vpbm@eojas.org))**

**Opening Statement**

In this second VPBM year, the Board and organization at large experienced many changes. We had actively been working through the process of exploring each Board role and associated responsibilities. It was exciting to go into the year with the schedule, seemingly, firmly in place; having this done enables event planning and execution to go smoothly, for the benefit of our members, partners, and audiences. Unfortunately, due to unforeseen circumstances on behalf of multiple hosts and partner organizations, our plan for the year changed drastically. Initially, we had scheduled a season featuring seven performance events/weekends and a culminating trip to South Africa. Ultimately, we ended up participating in 4 performance weekends. While we hadn't planned for these gaps in programming, we did make use of the extra time to coordinate needed rehearsal to prepare for important performances including ACDA in Boston, and the South Africa trip. During this year, we also saw the formal replacement of the VPPO position with a second VPBM role - voted in, according to a staggered schedule. The expectation is that, during each 2-year cycle, the VPBM will be able to 1) first shadow and support the existing VPBM in executing the planned season. He or she will fully plan and execute the second year of the term - making use of this time to mentor the incoming VPBM, and transition all important documents and relationships over. Our hope is that this process will facilitate the smoother and more effective transition between individuals in these roles, which should create more seamless transitions in programming as experienced by our members and partners. As much as the year was frustrating, I believe the Board had some important conversations and experienced great growth; I am eager to see how the organization grows, even beyond my time on the Board. It has been a pleasure working to support an organization that means so much to me, and I'm thrilled to welcome Steph Baker and Jennifer Heller in as the next pair of VPBM's.

**2015-16 Performances (Including RSVP singer headcount)**

- August Summer Rehearsal Retreat: Philadelphia, PA - St. Thomas African Episcopal **23**
- September Performance Weekend: Washington, DC - Asbury UMC **16**
- October Performance Weekend: State College, PA - Esber Recital Hall **36**
- November Rehearsal Weekend: Philadelphia, PA **13**
- January Rehearsal Weekend: State College, PA **14**
- February Rehearsal Weekend: Washington, DC **12**
- March Performance Weekend (ACDA): Boston and Mansfield, MA - ACDA & Mansfield Presbyterian **18**
- April Performance Weekend (Y'all Come): Philadelphia, PA - St. Thomas African Episcopal & Arch St. Presbyterian **26**

**Summary**

This past year, we kicked off our season at St. Thomas African Episcopal Church, in Philadelphia. The year prior, we'd had a wonderful *Y'all Come Weekend* engagement with them. They've been very welcoming and accommodating, and our host there - Jay Fluellen - continues inviting us to join their community. We hope the collaboration will continue to grow.

This first rehearsal weekend helped us kick off what would become a very important season for the choir. A lot of time, attention, and organizing went into preparing for important performances



at this year's ACDA event in Boston, and the more recent trip to South Africa. Last August was a great time for introducing the new season, and for welcoming new faces and personalities into the group.

The following month, a group of singers met in Washington, D.C. for a performance at Asbury United Methodist Church. While the hosts were welcoming and the food was forthcoming, we did experience - for the first time I can remember, with this group - a concerning encounter while onsite for a performance. Prior to each event, we spend considerable amounts of time exchanging emails, talking on the phone, and meeting face-to-face with hosts; during this time, we always discuss our needs and expectations. We also commit to honor theirs and to respect their space and community. Despite the preparation, following this particular performance, we discovered that several personal items had been taken from singers' bags. The church took initiative and responsibility, in terms of ensuring these singers were compensated and covered for their losses. Regardless, this situation drew our attention to the fact that talking with and trusting hosts to observe our requests (for food, water, security, etc.) isn't always enough.

It's important to acknowledge those choir members who came considerably out of their way to be with us that weekend, and especially to thank those who demonstrated forgiveness and grace in spite of the frustrating situation. It's also worth noting that multiple EOJAS leaders made themselves immediately available to help provide support, and to ensure that our members got well situated - after dealing with the day's complications. As planning began for this coming season, leadership has already had (and will continue to have) discussions about ways to provide greater support for our members by holding our partners more fully accountable for changes in our schedule or avoidable situations like this one. As a result, we've discussed the ways our policies and processes can more fully protect - and show respect for - the commitment you make to participate with EOJAS.

In October, we celebrated the organization's anniversary with a cabaret showcasing the talents of multiple EOJ alumni. During this homecoming weekend, many alumni visited State College, spent time with old friends, and met some of the current EOJ members. We shared a collaborative concert, during which we also got to enjoy an incredible musical offering from the most recent edition of the resident choir - one that was refined and powerful, even just a few months into their academic year. Beyond the music-making, many of us enjoyed multiple opportunities for fun and festivities throughout the weekend.

We had originally scheduled multiple events to take place, during the November and December months. As with our last performance season, several hosts came to us mid-planning and expressed a need to change their timeline or to cancel our collaboration altogether. This certainly affected the consistency with which we'd planned to meet during the year, and forced us to make adjustments in order to sustain performance and rehearsal momentum. It also created opportunities for us to focus on preparations for our big performance weekends during the spring.

We ended up adding a series of preparatory rehearsals to our calendar (November in Philadelphia, January in State College, and February in Washington D.C.) which provided more focused opportunities for music-learning and relationship-building between singers planning to participate in ACDA and going on the South Africa trip.

By March, the group was ready to step into a great series of performances at ACDA in Boston. During this time, EOJAS singers had the opportunity to collaborate with the Zamir Chorale and



the Mystic Chorale, at the Church of the Covenant, and to perform for an ACDA *Together We Sing* session. Tom Bonsaint's dad, Vincent, also made a special invitation to have EOJAS perform at his family's church in Mansfield. In spite of the potential threats of bad Boston weather in winter, it seemed everyone traveled safely and that the choir was very well received at ACDA. Special thanks go out to EOJAS member, Channie Waites, for taking voluntary time and making personal effort to support much of the planning and coordination for the weekend. Channie took great initiative and leadership, of her own accord, and helped keep the weekend running smoothly in ways that went well above and beyond what's asked of many EOJAS choir members. I'm personally very grateful for her presence that weekend, and for those choir members who made arrangements to participate during such an important event.

It's also worth noting that, at this point in the season, the Board welcomed Steph Baker on as the newly appointed VPBM, in a role that will help account for some of the responsibilities formerly assigned to Sean Griffin and other previous VPPOs. This position is new, and we're still in the discovery process – learning how the roles will interact with each other and what adjustments need to be made. To help facilitate this transition process, we began looping Steph into emails and conversations, beginning with the ACDA weekend. Along with Channie, Steph joined several planning conversations in preparation for ACDA; she has since remained active in these discussions, and met with me for a more formal onboarding process to support her own initiative and planning for this season.

After ACDA, we prepared for our annual Y'all Come weekend events. Originally, we'd planned to host the title event for that weekend at the Philadelphia Episcopal Cathedral. When those arrangements changed, due to a decision made on the part of the Cathedral's leadership, we responded by reaching out to other Philadelphia friends. Donald Dumpson welcomed us into familiar space at the Arch Street Presbyterian Church, where the church staff was incredibly accommodating and the audience was very receptive. In making plans for next year's Y'all Come event, we began conversations about securing the Cathedral space – one known for its beautiful acoustics - a full year in advance. After our self-produced Saturday event, we spent Sunday back at St. Thomas for the second time this season. We performed during an afternoon concert produced largely by members of the church community. We found out later that, due to a bulletin misprint, the performance had been advertised for a later time in the day. We performed for an audience smaller than expected, but welcoming as ever. Following the service, the church community treated us to a nice meal, and the leadership thanked us for a wonderful engagement. Recognizing that this weekend marks an important time each year when all EOJ alumni are invited to join us, we solicited feedback from members during that weekend; participants' responses will help improve our planning processes and productions, moving forward.

Beyond this portion of our normal performance season, many choir members also took time to attend special rehearsals in preparation for an international performance trip, to South Africa. Despite not being personally present on that trip, I have enjoyed looking through the photos and talking with attendees about the power of that experience. If you haven't already heard about the trip, I encourage you to get in touch with some of your EOJAS friends who made the trek to learn more about that particular journey and also the broader experience of traveling internationally with EOJAS. While it does require an additional commitment of time, energy, and resources that I know can be difficult to secure it sounds like the experience was especially transformative for some, and worthwhile for all.



## Future Directions

Beyond the specific dates on our performance calendar, this period of time after our 10-year anniversary has sparked multiple important discussions among the organization's leaders about where we've been, where we'd like to go, and how we can prepare ourselves as an organization to grow in those directions. Personally, as my term in this VPBM role comes to a close, I can say that I've learned a lot about the way this organization works, and the potential it has.

Especially as Steph steps into her new level of responsibility for this upcoming season, and as we bring Jen Heller on into the next rotation of VPBM leadership, I'm excited to see where we go next. In support of them, and the Board at large, I think it's important to express how much time and effort all of our leaders – and many members – invest in supporting and growing the choir.

Important conversations about our organizational mission, vision, strategy, and approach have been happening in ways that will seriously advance our programming for the benefit of our members and audiences. To that end, here's what (based on what I've seen and heard) you can look forward to in the coming seasons. Please note that, these items are subject to change, as per the decisions of our new Board and leadership. However, I've noticed several themes emerge that I think are worth highlighting:

- We plan to put policies and practices into place that protect and insure decisions made with our hosts, well in advance. This will help strengthen our relationships with these partners, and will also do a great service to our members who plan months in advance and cover personal expenses associated with being present throughout our season. It will also help provide an additional level of professionalism and security, that supports our work and affirms our legitimacy – now that we've been in existence for over 10 years.

- We plan to discuss ways of guaranteeing that our programming really aligns well with our mission and vision – especially as it relates to building full and fulfilling performance weekends. We hope that our performances will offer our audiences entertaining, but also educational, experiences. We also aim to ensure that our members will feel engaged and challenged musically, and also welcomed socially.

- We plan to involve singers more fully, at all levels of engagement with the organization. Several singers have already begun to take initiative in organizing local music-learning, and people-meeting events that will help keep singers connected throughout the performance season. Also, Steph and others my look to involve singers more fully in the event planning and coordination processes - inviting them to leverage their personal connections, interests, and strengths beyond their talent and love of the music.

Again, I personally can't speak for this next edition of the Board. However, I can attest to Board members' qualifications and commitment to advancing this organization in positive ways. I've so appreciated the opportunity to work with them, and to get to know a lot of choir members very personally during my 2 years in this role. I'm very excited to see what comes next in the life of EOJAS, and to see all of you during this upcoming performance season!



**Vice President of Development and Fundraising – Submitted by Joshua Edwards,**  
([ypdf@eojas.org](mailto:ypdf@eojas.org))

Opening Statement

As with last year, this year was full of development and growth of our organization. My focus this year has led more to the development side and to planning our international travel. Evaluating the fundraising efforts from the previous year, I feel we were misaligned with who our target has been. An explanation of my evaluation is listed in the projected future plans below.

Fundraisers

**Dues Program**

We attempted the dues program this year to solicit more dues than the previous year. I was able to get the anonymous donor to agree to the same challenge gift of \$500 if we reached our goal. The total dues paying members from 2014-2015 was 46 members, and the total from 2015-2016 was 44 members. This means that we unfortunately did not make our fundraising goal.

It is concerning that as we have more members available to join our ranks as they graduate from Penn State, we are unable to grow, let alone maintain our numbers. As we strategize on our plan for the next several years, membership retention and growth needs to be a top priority.

**Fundraising events**

This year we held no formal fundraising events. With evaluation of the previous year, we realized that we were continually tapping into the same resources over and over. When asked for help, it was the same members of our group who are willing to help plan. Also, when looking at who attended the fundraising events, it was only a select set of our members who were participating. While it is wonderful that these people were willing to give, it is the same givers over and over, and what's worse, we really didn't have success in developing relationships with donors outside of our group.

There are several factors that has led to these events to be unsuccessful, but I feel the most important one is the fact that it has been difficult for us to grow an audience/donor base due to the geographical spread that we have. This is why we are repeatedly trying to tap from the same well over and over again. Instead of having events, we need to focus on the development of our audience base and we need to evaluate our business model to identify better opportunities to generate revenue.

Donations

**Corporate Donations**

Corporate donations were still not on a priority list for our organization. Despite that, we obtained support from two companies. First was Amazon.com with their Amazon smile program (see financial report). While the return on having orders going through our smile account is minimal, it is still funds coming into our organization. We did encourage our members to use smile, especially during the holiday season, and we should continue to do so.

The second corporate donation came from Northrop Grumman, who is the employer of our member, Tom Bonsaint. Tom applied for a service grant donation, and his ask was accepted. We received a check for \$200 for Tom's efforts.



### **Individual Donations**

Our board again stepped up to the plate with their individual donations, which are above and beyond their dues obligations. This support shows that the board truly accepts the fiscal responsibility of the organization. I thank each of you for following up on your pledge to financially support our organization.

We also received several personal donations from two members. A significant donation was made so that our travel to Boston for the ACDA conference would be successful. Another donation was made to subsidize the travel of some of our singers to South Africa this summer.

### Development

#### **CRM evaluation**

At the end of the last fiscal year, I had made the recommendation that salesforce.com would have made the best option. However, this option is not without an expense. Upon reevaluation and with consultation with a member of Chorus America, I decided not to pursue this option for the time being. Artful.ly, our other option, seems to have all the capabilities we need at this time. As we grow, we may need to address other functionalities that salesforce may be able to offer and if that would be appropriate for our organization.

### Miscellaneous

#### **South Africa Tour**

I continued with my assistance in planning the South Africa tour. We will have 26 travelers, which include 17 singers. We were able to offer scholarship support, and 10 members applied for the assistance. Using the funds dedicated to this support, we were about to give \$500 to each of those singers to cover a portion of their travel. A full report about the tour and our interaction with our tour management company will be available after the close of the tour and will be submitted to the board for review.

### Looking Forward

As we look forward, we need to focus on what is going to help grow our organization. In the summer, we will be having a board strategic planning session, and that will extend out to our membership for input. Not only will we have the opportunity to figure out a business model that will allow us to grow fiscally, but it will also serve as a great way to build our membership and our audience.

A lot of next year's development plans will largely be based off of the outcome of this meeting.

**Treasurer – Submitted by Walter Krushinski, ([treasurer@ejas.org](mailto:treasurer@ejas.org))**

Please refer to the attached **Financial Income and Expense Report for July 1, 2015 to June 30, 2016** operating year (Appendix 1). As with last year’s report, you will also find a year to year comparison chart of income and expenses.

While one expects the occasional speed bumps that naturally come with any new officer’s transition to the Board, this scenario was particularly real for me during my first year as the EOJAS Treasurer. I wanted to thank everyone for their continued patience and support.

As in past years, we were again able to follow through with all of our major financial undertakings which include but are not limited to:

1. Compensation for our Artistic Director;
2. Compensation for our Bassist & Percussionist at each performance in which they participate; and,
3. Awarding the Essence of Joy Scholarship

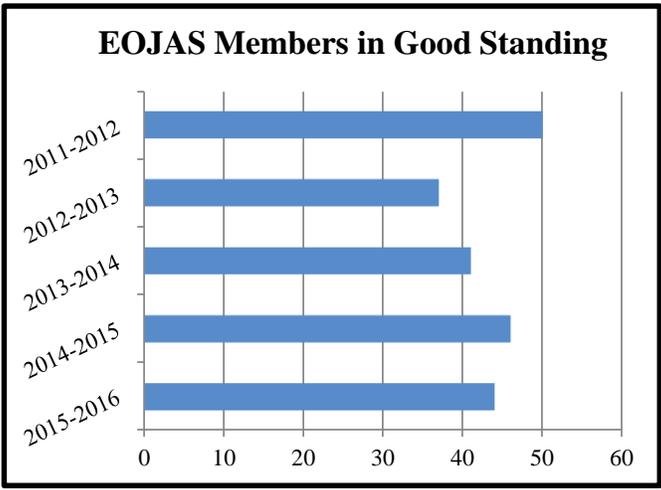
I am pleased to report that we finished the fiscal year with a positive net income. As you review the Financial Income and Expense Report (Appendix 1), you may notice that our largest single expense, compensation for our Artistic Director, is not listed as being paid for this past fiscal year. There are two reasons why this expense is not listed in the report. First, Dr. Leach graciously declined (read: donated) \$3000, the first half of his annual stipend, in order to fund the choir’s lodging and transportation to and from our performance venue while participating in the ACDA Eastern Division Conference in February. Secondly, the second half of his annual stipend was issued to him in July (after the close of the fiscal year). Because our trip to South Africa occurred literally as the fiscal year was closing, that expense along with some others will be noted in the expense report for the fiscal year ending June 30, 2017. These other expenses are: compensation for our bassist and percussionist performances, the Essence of Joy Scholarship, and concert expenses associated with our 4<sup>th</sup> Annual Y’ All Come Concert.

Thus, the Financial Income and Expense Report (Appendix 1) will list the following:

Total Reported Income	\$19,455.64
Total Reported Expense	<u>-\$12,282.84</u>
<b><i>Net Income</i></b>	<b><i>\$7,172.80</i></b>

This net income will be a balance that carries over into the 2016-2017 season. The expenses held over from the 2015-2016 season listed above, totaling \$5545.61, will be deducted from that carry over balance. Thus, the true net income for the July 1, 2015 to June 30, 2016 operating year will be the following:

Reported Net Income	\$7,172.80
Artistic Director Stipend (2 <sup>nd</sup> half)	\$3,000.00
Bassist (3 performances)	\$ 900.00
Percussionist (2 performances)	\$ 600.00
EOJ Scholarship	\$ 500.00
4 <sup>th</sup> Annual Y’ All Come Concert Expenses	<u>-\$ 545.61</u>
<b><i>True Net Income</i></b>	<b><i>\$1,627.19</i></b>



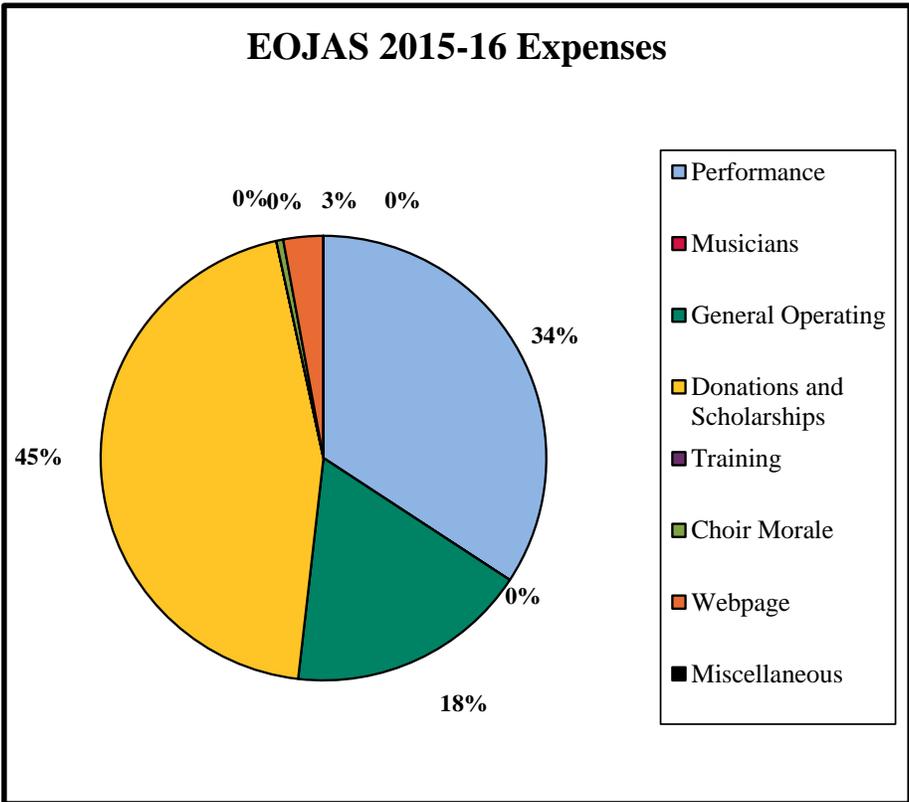
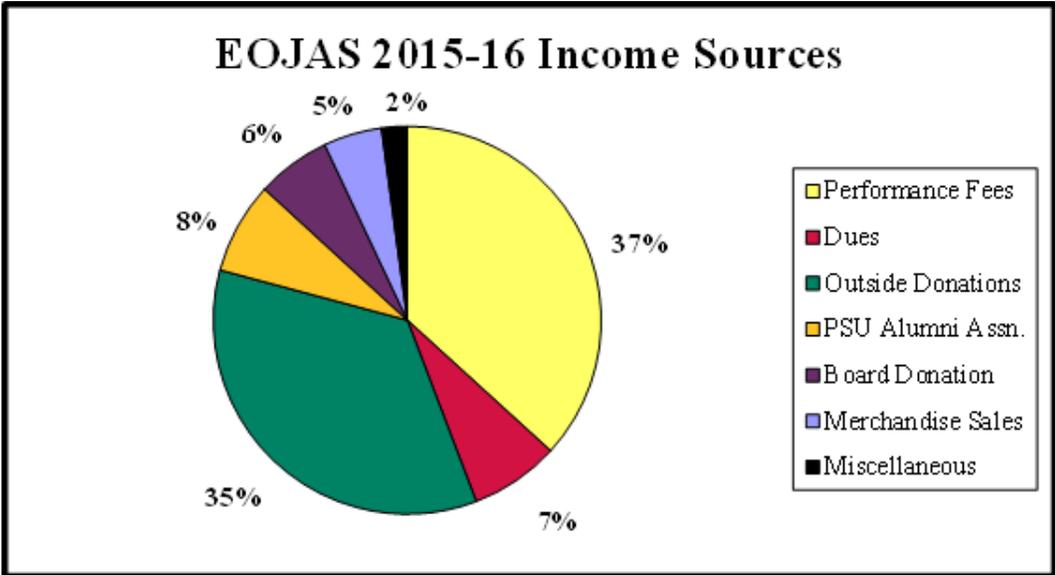
The financial success of our organization has always depended greatly upon the financial contribution of its members, revenue generated from performances, and the generosity of outside donors. It is no secret that each of these sources relies upon the others to ensure the smooth running and existence of our organization. The number of members in good standing for 2015-2016 has remained steady and consistent in comparison to the 2014-2015 performance season. Because of this, we have been able to maintain the \$50 cost of annual membership.

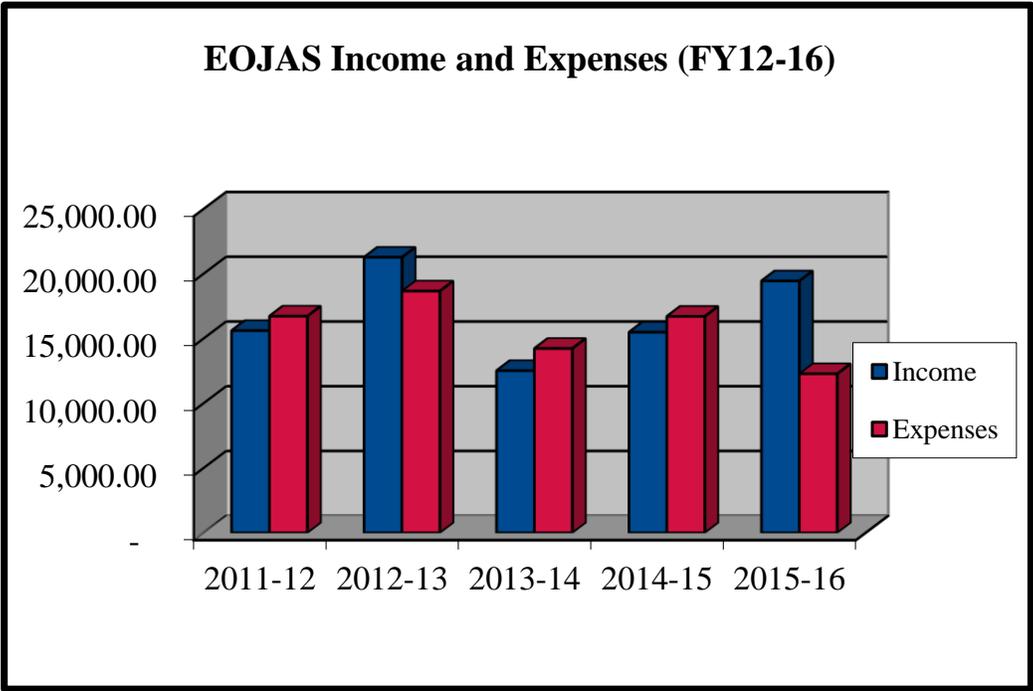
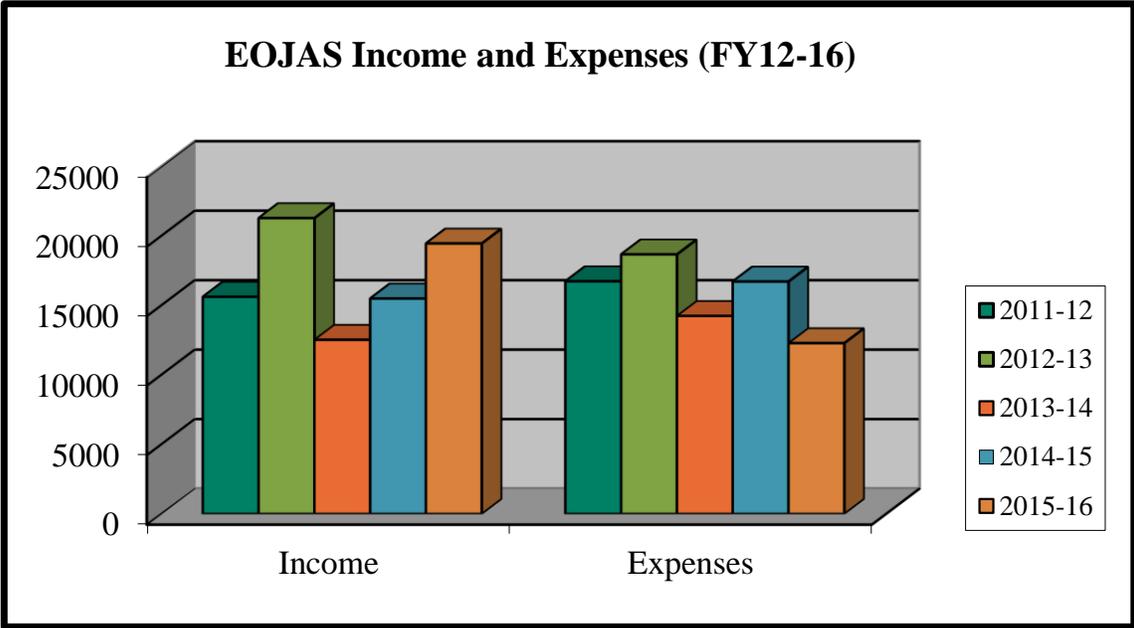
As we move forward and work to ease the financial burden of our membership, I encourage those of us who have maintained a steady relationship with our organization to reach out to those members who might have been with us for a season but have not returned. That personal outreach might be just the thing that brings more of our EOJAS family members back to us.

Another way to bolster our membership is to consider sponsoring a newly graduated member of Essence of Joy! Our “Click and Pledge” link on our website continues to be the single, quickest, most accurate method to pay your membership dues and I would like to encourage all members to utilize this system whenever possible. We had nine new graduates sponsored by EOJAS members last year! With the “Me + A Friend” option now available in the “Click and Pledge” system, sponsoring a new member has never been easier. I have no doubt that we can exceed last year’s number of newly sponsored members!

I have learned so much in this first year of serving as a member of the Board and I am eager to continue in the 2016-2017 season. Thank you all for your donations of time, talent, advice, service, and of course, funds to make our organization the great success that it is and will continue to be! It is my goal to work with all of you to make positive and meaningful impacts both musically and as the financial manager of our organization as we move into the 2016-2017 season.

Please review all attachments serving as the annual report.







**Secretary – Submitted by Arwen Kapusta, ([secretary@ejas.org](mailto:secretary@ejas.org))**

My responsibilities as Secretary of the Essence of Joy Alumni Singers have included overseeing membership correspondence, recording meeting minutes, spearheading recruitment efforts, acting as a liaison between EOJAS and Essence of Joy, coordinating social activities, and managing music ordering. At the beginning of the 2015-2016 season, I created the “sponsor a member” program. With this program, veteran members of EOJAS paid the first year of dues for newly graduated Essence of Joy members. I am proud to report that 5 of our veteran members stepped up to sponsor our 11 new members, increasing dues revenue for the organization. It is my plan to continue this program next year as well.

Following our Homecoming weekend event where we met and sang with the resident choir, I sent a care package to the members of EOJ. The package served as a thank you for hosting us during Homecoming weekend. Additionally, I reached out to the graduating seniors of EOJ prior to our annual *Y'all Come* event to invite them to sing with EOJAS and register on our website. I planned and organized the EOJAS Social for *Y'all Come* weekend. And, in conjunction with Rachel Dungan, ordered and distributed music for our Boston trip to the American Choral Director's Association convention. Next season, I will take the lead on the music ordering process.

Thank you, EOJAS, for a wonderful first year as Secretary. I am looking forward to carrying out my duties in the 2016-2017 season.

**Artistic Director – Submitted by Dr. Anthony T. Leach, ([artisticdirector@eojas.org](mailto:artisticdirector@eojas.org))**

**Fall 2015**

We began the season with our annual Rehearsal Retreat that was hosted at the Episcopal Church of St. Thomas, Philadelphia, PA. Dr. Jay Fluellen, director of music at St. Thomas was our host. We had excellent attendance for this one-day event as we launched repertoire for Homecoming Weekend at Penn State (October 9 – 11) and the Eastern Division Convention of the American Choral Directors Association (February 11 – 13). We were also planning a performance weekend in York, PA for November but those events were canceled by the event sponsor. We did return to Asbury United Methodist Church, Washington, DC on September 27 for two morning worship events.

Homecoming Weekend at Penn State was a terrific moment for EOJAS as alumni from Essence of Joy presented a Guest Artist Recital in Esber Recital Hall, University Park on Friday, October 9. Participants included the following;

Matthew Swope, tenor  
Leah Mueller, soprano  
Brandon Miller, bass/baritone  
Russell Poole, comedian  
Joseph McAnulty, violin  
Ashley Godshall, mezzo-soprano  
Tyler Mathew Oyer, performance artist  
Jo Lash and Barbara Roberts, piano  
Matthew Russell, organ  
Channie Waites, narrator

EOJAS members who performed at the Fall Homecoming Concert on October 11 included the following:

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Melanie Grace Gerald	Ari Agha	Alex Barskey	Thomas Bonsaint
Kelsey Hendler	Stephanie Baker	David Ericson	Sean Griffin
Lauren Hoffman	Fran Betlyon	Leroy Gray	Richard Horst
Linda Hoffman	Kristen Diehl	Tyler Oyer	Walter Krushinski
Christie McKinney	Rachel Dungan	Brian Victor	Brandon Miller
Leah Mueller	Ashley Godshall		Mark Mixon
Natalie Plumb	Arwen Kapusta		
Marjorie Smith	Elizabeth Peter		
Michelle Soltysik	Channie Waites		
Sarah Tiede	Megan Woods		
Becca Ziegler			

The massed choir premiered a new work by Mark Lehnowsky, ‘The Dawn Awakes’. I was very pleased with the large number of EOJAS and EOJ alums who were able to participate in the weekend events.



## Spring 2016

We had a very busy performance season that included the following events:

February 11/12, Eastern Division Convention of the American Choral Directors Association

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Melanie Grace Gerald	Stephanie Baker	Joshua Edwards	Tom Bonsaint
Lauren Hoffman	Jennifer Heller	David Ericson	Richard Horst
Christie McKinney	Arwen Kapusta	Brian Victor	Walter Krushinski
Natalie Plumb	Channie Waites	Eric Williamson	Brandon Miller
Kiena Williams			Matt Weaver

February 13, The Congregational Church, Mansfield, MA

April 8 – 11, Annual *Y'all Come* Weekend, Philadelphia, PA

Northeast High School

Arch Street Presbyterian Church

The Episcopal Church of St. Thomas

June 23 – July 6, Concert Tour to South Africa

Cape Town

Uniting Reformed Church, Stellenbosch

St. Lucia Estuary

Mogoshi School, ga Matlala, Polokwane

Kwa Thema Church, Johannesburg

King's Cinema, Johannesburg

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Sarah Davis	Ari Agha	Joshua Edwards	Tom Bonsaint
Melanie Gerald	Stephanie Baker	David Ericson	Walter Krushinski
Lauren Hoffmann	Kristen Diehl	Brian Victor	Neal Holter
Kiena Williams	Ashley Godshall	Eric Williamson	
	Kristen Mowery		
	Renee Reilly		

Highlights from Spring 2016 begin with our extended weekend in Boston, MA. The preparation process involved repertoire for three events, one that included a collaborative concert with The Zamir Chorale of Boston, MA presented at The Church of the Covenant. The theme for this Music and Worship event was 'Psalms, Hymns and Spiritual Songs' with Zamir and EOJAS



performing the same texts in Hebrew and English respectively. Nick Page, songleader/composer was a guest performer along with Alyssa Jones, coordinator of music for Boston Public Schools.

*Y'all Come* Weekend was very successful regarding the Saturday and Sunday evenings. Donald Dumpson, director of music at the Arch Street Church provided wonderful hospitality and support for us throughout the day. The Sunday afternoon concert presented at The Episcopal Church of St. Thomas was warmly received by the congregation and a fellowship dinner was served. Attendance by EOJAS was very strong.

As I write this report, we are preparing to leave for South Africa. Rehearsals occurred at Zion Mennonite Church, Souderton, PA (May) and New Bethel Baptist Church, Washington, DC. I am very excited at the musical and vocal level of the singers that will represent our organization.

The 2015 – 2016 performance season by EOJAS has been filled with many moments of celebration, affirmation, and courage for the journey that is yet to come. I remain enthusiastic, focused, and purposeful when I consider the extraordinary circumstance that frames our shared journey. Members truly are dedicated, committed, and diligent in being ‘present’ for all rehearsals, performances, and social gatherings to which they can attend, sometimes from great distance and at significant cost for the individual. I have no doubt that the 2016 – 2017 performance season will provided greater opportunities for EOJAS to continue to represent itself beautifully within the ever expanding American choral scene.



Appendix 1:  
2015-2016 EOJAS Income and Expense Statement

	Net Income/Loss		\$7,172.80
		FY 16 BUDGET	FY 16 ACTUAL
<b>I. REVENUE ACTIVITY</b>			
<b>A. Individual Donations</b>	<b>\$</b>	<b>4,150.00</b>	<b>\$ 8,700.00</b>
Board Donation (Pres)	\$	150.00	\$ 150.00
Board Donation (VPAMPR)	\$	150.00	-
Board Donation (VPBM)	\$	150.00	-
Board Donation (VPDF)	\$	150.00	150.00
Board Donation (Secr)	\$	150.00	150.00
Board Donation (Treas)	\$	150.00	150.00
Board Donations FY14-15	\$	-	600.00
FY16 Member Dues	\$	1,750.00	1,450.00
FY17 Member Dues	\$	1,500.00	-
Neal Holter	\$	-	1,050.00
EOJAS South Africa Tour Supplement (Leach)	\$	-	5,000.00
<b>B. Corporate Donations</b>	<b>\$</b>	<b>-</b>	<b>\$ 234.38</b>
Northrop Grumman	\$	-	200.00
Amazon Smile	\$	-	34.38
<b>C. Concert Cds and Recordings</b>	<b>\$</b>	<b>720.00</b>	<b>\$ 950.21</b>
Physical CDs Sold by EOJAS	\$	600.00	\$ 940.00
Physical CDs Sold by CD Baby	\$	100.00	-
Download Cards Sold by EOJAS	\$	-	-
Digital Downloads on CD Baby	\$	10.00	10.21
23rd Psalm Downloads	\$	10.00	-
<b>D. Fundraising</b>	<b>\$</b>	<b>14,500.00</b>	<b>\$ 515.00</b>
President Fundraiser	\$	1,000.00	-
VPAMPR Fundraiser	\$	1,000.00	-
VPBM Fundraiser	\$	1,000.00	-
VPDF Fundraiser	\$	1,000.00	-
VPPO Fundraiser	\$	1,000.00	-
Secretary Fundraiser	\$	1,000.00	-
Treasurer Fundraiser	\$	1,000.00	-
DC weekend fundraiser	\$	500.00	-
Harrisburg weekend fundraiser	\$	500.00	-
Y'all come fundraiser FY14-15	\$	500.00	180.00
Annual Giving Program (School Program Subsidies)	\$	3,000.00	-
Individual Donations	\$	3,000.00	335.00
<b>E. Performance Fees</b>	<b>\$</b>	<b>6,550.00</b>	<b>\$ 7,152.04</b>
Performance Weekend 1 (DC)	\$	1,000.00	600.00
Performance Weekend 2 (PSU)	\$	1,500.00	475.00
Performance Weekend 3	\$	1,500.00	-
Performance Weekend 4	\$	1,500.00	-
Performance Weekend 5 (Boston)	\$	300.00	800.00
Performance Weekend 6 (Y'all Come)	\$	750.00	1,625.00
Performance Fees FY14-15	\$	-	3,652.04
<b>F. Additional Income</b>	<b>\$</b>	<b>480.00</b>	<b>\$ 1,904.01</b>
PSAA Meeting Allocation	\$	250.00	1,000.00
PSAA Mailing Fee	\$	230.00	490.10
Member Music Purchases	\$	-	-
Pay Pal Close-Out	\$	-	413.91
		<b>\$26,400.00</b>	<b>\$19,455.64</b>

## II. EXPENSE ACTIVITY

<b>A. Staff Compensation</b>		<b>\$</b>	<b>6,000.00</b>	<b>\$</b>	<b>-</b>
	Artistic Director	\$	6,000.00		
<b>B. Charitable Donations</b>		<b>\$</b>	<b>500.00</b>	<b>\$</b>	<b>5,500.00</b>
	Essence of Joy Scholarship FY14-15	\$	-	\$	500.00
	Essence of Joy Scholarship FY15-16	\$	500.00	\$	-
	Essence of Joy Endowment Fund	\$	-	\$	-
	EOJAS South Africa Tour Supplement	\$	-	\$	5,000.00
<b>C. Conventions and Seminars</b>		<b>\$</b>	<b>-</b>	<b>\$</b>	<b>3,240.12</b>
	Chorus America/ACDA	\$	-	\$	805.00
	ACDA Eastern Division-Boston Choir Lodging	\$	-	\$	2,285.12
	ACDA Eastern Division-Boston Instrument Transport	\$	-	\$	150.00
	PSU AIG Conference	\$	-	\$	-
	Board Training (PANO, PSAA, etc.)	\$	-	\$	-
	Speaker Events	\$	-	\$	-
<b>D. Subscriptions and Dues</b>		<b>\$</b>	<b>230.00</b>	<b>\$</b>	<b>245.00</b>
	Chorus America	\$	140.00	\$	150.00
	BCO (FY15)	\$	15.00	\$	15.00
	PANO (6/1/16-5/31/17)	\$	75.00	\$	80.00
<b>E. Equipment Purchase/Rental</b>		<b>\$</b>	<b>510.00</b>	<b>\$</b>	<b>711.54</b>
	Quickbooks	\$	360.00	\$	342.84
	Donation Software	\$	150.00	\$	-
	TransFirst	\$	-	\$	368.70
<b>F. Office Supplies</b>		<b>\$</b>	<b>25.00</b>	<b>\$</b>	<b>-</b>
	VPPO Supplies	\$	25.00	\$	-
	Remittance Business Reply Envelopes	\$	-	\$	-
	EOJAS envelopes	\$	-	\$	-
<b>G. Postage and Delivery</b>		<b>\$</b>	<b>150.00</b>	<b>\$</b>	<b>148.00</b>
	VPAMPR Mailing	\$	-	\$	-
	VPBM Mailing	\$	-	\$	-
	PO Box	\$	150.00	\$	148.00
	Business Reply Postage	\$	-	\$	-
	Business Reply Mail Permit	\$	-	\$	-
	Giving Program Mailer Postage	\$	-	\$	-
	Secretary Mailing	\$	-	\$	-
<b>H. Printing and Reproduction</b>		<b>\$</b>	<b>135.00</b>	<b>\$</b>	<b>-</b>
	Graphic designer T&M work	\$	-	\$	-
	EOJAS Video Editing	\$	-	\$	-
	Concert Printing	\$	100.00	\$	-
	Business cards (not officer specific)	\$	20.00	\$	-
	VPDF Printing Expenses	\$	-	\$	-
	New Member Orientation Brochures	\$	15.00	\$	-
	Filings Documents	\$	-	\$	-
	Giving Program Mailer Printing	\$	-	\$	-
<b>I. Professional Fees</b>		<b>\$</b>	<b>1,590.00</b>	<b>\$</b>	<b>1,410.92</b>
	Insurance- D and O	\$	1,050.00	\$	1,038.00
	Domain name	\$	50.00	\$	11.48
	SSL Certificate	\$	30.00	\$	29.00
	Web Hosting	\$	220.00	\$	40.35
	Website backup service	\$	60.00	\$	275.46
	Cloud Archival Storage	\$	-	\$	-
	State Taxes	\$	180.00	\$	16.63
<b>J. Receptions/Parties</b>		<b>\$</b>	<b>130.00</b>	<b>\$</b>	<b>61.69</b>
	DC weekend concert reception	\$	-	\$	-
	Harrisburg weekend concert reception	\$	-	\$	-
	ACDA reception	\$	-	\$	-
	Y'all come weekend reception	\$	-	\$	-

	Post Y'all Come Concert Social	\$	-	\$	-
	EOJ Recruitment	\$	130.00	\$	61.69
<b>K. Rehearsals/Retreats</b>		<b>\$</b>	<b>-</b>	<b>\$</b>	<b>-</b>
	August Retreat Food & Social	\$	-	\$	-
<b>L. Special Events</b>		<b>\$</b>	<b>1,600.00</b>	<b>\$</b>	<b>700.96</b>
	Fundraising Event Expense	\$	-	\$	-
	Guest Artists - October Concert, etc. (Rollo Dilworth/Raymond Wise)	\$	1,000.00	\$	-
	Summer 2015 Recording Session	\$	-	\$	-
	April EOJ Collaboration	\$	-	\$	-
	Y'all Come (2015) Expenses	\$	-	\$	100.96
	Y'all Come Concert Venue	\$	600.00	\$	600.00
<b>M. Performance/Singer/Musician Honorariums</b>		<b>\$</b>	<b>3,600.00</b>	<b>\$</b>	<b>-</b>
	Bassist Performance Weekend 1	\$	300.00		
	Bassist Performance Weekend 2	\$	300.00		
	Bassist Performance Weekend 3	\$	300.00		
	Bassist Performance Weekend 4	\$	300.00		
	Bassist Performance Weekend 5	\$	300.00		
	Bassist Performance Weekend 6	\$	300.00		
	Drummer Performance Weekend 1	\$	300.00		
	Drummer Performance Weekend 2	\$	300.00		
	Drummer Performance Weekend 3	\$	300.00		
	Drummer Performance Weekend 4	\$	300.00		
	Drummer Performance Weekend 5	\$	300.00		
	Drummer Performance Weekend 6	\$	300.00		
<b>N. Concert Expenses</b>		<b>\$</b>	<b>400.00</b>	<b>\$</b>	<b>264.61</b>
	Concert and event advertising	\$	400.00	\$	89.18
	Music Library (New Music)	\$	-	\$	71.93
	Ticket Sales (Starting Bank)-Y'all Come	\$	-	\$	103.50
<b>O. Fundraising</b>		<b>\$</b>	<b>11,555.00</b>	<b>\$</b>	<b>-</b>
	President Fundraiser Expense	\$	100.00	\$	-
	VPAMPR Fundraiser Expense	\$	100.00	\$	-
	VPBM Fundraiser Expense	\$	100.00	\$	-
	VPDF Fundraiser Expense	\$	100.00	\$	-
	VPPO Fundraiser Expense	\$	100.00	\$	-
	Secretary Fundraiser Expense	\$	100.00	\$	-
	Treasurer Fundraiser Expense	\$	100.00	\$	-
	Annual Giving Program Material Production	\$	100.00	\$	-
	School Subsidies Program for FY15-16	\$	10,755.00	\$	-
<b>P. Development</b>		<b>\$</b>	<b>-</b>	<b>\$</b>	<b>-</b>
	Board Development (Recruitment)	\$	-	\$	-
<b>Q. Discretionary Fund/Allowance</b>		<b>\$</b>	<b>425.00</b>	<b>\$</b>	<b>-</b>
	Pres Discretionary	\$	125.00	\$	-
	VPAMPR Discretionary	\$	100.00	\$	-
	VPDF Discretionary	\$	-	\$	-
	VPBM Discretionary	\$	100.00	\$	-
	VPPO Discretionary	\$	-	\$	-
	Secretary Discretionary	\$	25.00	\$	-
	Treasurer Discretionary	\$	75.00	\$	-
		<b>\$</b>	<b>26,850.00</b>	<b>\$</b>	<b>12,282.84</b>