



BEL CANTO
CEDAR VALLEY



LOST & found

A CHORAL JOURNEY OF LOSS, GRIEF, &
DISCOVERING THE LIGHT OF HOPE

Sunday, April 27th, 3:00 pm

**WESTMINSTER
PRESBYTERIAN CHURCH**

1301 KIMBALL AVE, WATERLOO, IOWA

Featuring the Hudson High School Concert Choir

MAX & HELEN
GUERNSEY
CHARITABLE FOUNDATION



**Tyler Greene
Fund**

Waterloo Community Foundation





Community | Quality | Passion

Bel Canto Cedar Valley (BCCV) is a premiere community chamber choir serving the communities of the Cedar Valley. Bel Canto Cedar Valley contributes to the cultural enrichment of the **community** by promoting **quality** choral music, exploring vast and varied choral repertoire, and encouraging music as a life-long **passion**.



Alice Reid Puisner, Artistic Director and Founder of Bel Canto Cedar Valley, graduated with honors from Augustana College in Rock Island, IL with an undergrad in Vocal Music Education and from The University of Northern Iowa with a Master of Music in Choral Conducting. Ms. Puisner has experience conducting choirs of all ages, and is especially passionate about community building and outreach. Ms. Puisner lives in Cedar Falls with her husband, two daughters, and two mini dachshunds.

This Performance Generously Sponsored by



The Tyler Greene Fund at the Waterloo Community Foundation supports organizations who promote and encourage Inclusion for everyone ... EVERYONE ... regardless of their abilities, ethnicity, race, sexual orientation, religion, or gender identification. It provides HOPE. Tyler's website www.ImTyler.org is an Inclusion resource for educators, organizations, and families.

Our Partners for Lost and Found

House of Hope

House of Hope provides single mothers and women aging out of foster care with transitional housing, comprehensive programming, and individualized case management to achieve secure families and permanent homes. Our vision is to end cycles of homelessness and poverty with empowerment, respect, accountability, and stewardship. For more information about House of Hope programs, please visit www.houseofhopeccd.org.

ThreeHouse Collaborative Campus Ministries

"New Partners, New Opportunities, New Impact"

Our mission is to provide space where students and community GATHER to explore issues of faith, identity and the future. It's a space where our participants can ENGAGE freely with others to challenge their own beliefs and where a person can GROW within a faith community.

Our vision

"ThreeHouse commits to connecting the campus community to God and to each other for the transformation of our lives, our community and our world."

Our values

We are *rooted in Christianity, committed to partnership and collaboration through deep ecumenism and dialogue with other faith traditions.* We seek to be a place of compassion, inclusivity, creativity and thoughtfulness **in order to explore and grow in relationship with Christ.**

4 major components are converging to shape our ministry as the major collaborative and ecumenical student ministry in the Cedar Valley:

Collaborative Partnerships

Organizational Capacity

Mission-Driven Programs and Services

A Legal Structure For our Mission and Vision

Current Collaborative Partners (both declared and exploring) include:

The Iowa Annual Conference of the United Methodist Church

The Synod of Northeast Iowa, Evangelical Lutheran Church in America

Individual Congregations of:

The Episcopal Church

The United Church of Christ/Congregational

The Christian Church-Disciples

The Presbyterian Church USA

The Society of Friends

Community of Christ

American Baptist

Unitarian Universalist

Additional partners on campus:

Office of International Engagement

Northern Iowa Proud

Cedar Valley LGBTQ+ Coalition

Cedar Valley LGBTQ+ Coalition

The Cedar Valley LGBTQ+ Coalition is a nonprofit organization located in Iowa, specifically the Cedar Valley. We connect with local organizations and resources to provide an affirming space for people who are members or allies of the LGBTQ+ community. Our generous donors and volunteers allow us to put on events that further the mission and vision we pursue through this work.

Our Mission: The Cedar Valley LGBTQ+ Coalition seeks to cultivate spaces where people feel affirmed in their identity and supported in their growth. Our goal is to build LGBTQ+ community support through collaborations, education, and advocacy.

Our Vision: The Cedar Valley LGBTQ+ Coalition strives to make the Cedar Valley one of the most LGBTQ+ inclusive and affirming communities in the Midwest. The Coalition desires to create physical LGBTQ+ community space.

To donate: <https://www.cvlgbtqcoalition.org/donate>

Hudson High School Concert Choir

Mitchell Stover, Director

The Hudson High School Concert Choir is a 9-12 elective ensemble. This is an un-auditioned group of freshmen through seniors who choose to add choir to their schedules! Due to the nature of the elective, anyone can join this ensemble regardless of musical experience. There are several students in the current choir who are in their first year of music altogether. The wide range of experiences and knowledge in the choir is one of the things that makes it so special for all of the students. Their director, Mitchell Stover, is a 2019 Wartburg College Alumni and has been teaching Choral Music for 6 years. Thanks for supporting the arts!

Sopranos

Kati Barber
Mackenzie Bormann
Mikayla Dale
Jaden Deppe
Bridget Hansen
Kate Holton
Brenna Nielsen
Caitlyn Poppe
Makayla Shirk
Brinkley Simmer
Ava Slade
Ivy Winkelpleck

Altos

Mia Clark
Sabrina Grinnell
Maya Hoppes
Tayler Junker
Ainslee McConaughy
Jaelynn Mentel
Harper Nielsen
Catherine Olson
Neveah Siemens
Haley Stine
Clare Wetzel
Morgan Wittrock

Tenors

Justin Gavigan
Emric Huinker
Preston Olson
Cayden Stevenson
Brenner Wetzel
Oliver Wymore

Basses

Alex Droste
Josh Gilbert
Casey Greiman
Colten Jensen
Carter Swanson
Rob Watson
Landyn Wiersma

Program Notes from our director

To be human is to experience loss. Loss of a person, loss of faith, loss of self-identity or life purpose. We all go through intense periods of grief, wandering, and loneliness. In our despair we ask God to take us instead, life loses its brilliancy, and we are left wondering if there is anything in our future but grief. We find ourselves seduced away from our values and ourselves, consumed by media and societal expectations to the point we question why we are here and what we are made for.

Today we will explore the complex emotions of grief, despair, loneliness, and loss. We will ask the tough questions: What does it mean to be human? How do we lift ourselves and each other out of darkness? Where does the light begin? Or is it always there, and we just need each other to see it? And together we will see the glimmer of an answer - the light is in all of us. Through faith, friendship, love, community, and perseverance we can find that most precious of human emotions: hope.

We start Part 1 with a lament, an expression of grief and helplessness with *Indodana*. *Indodana* is a traditional South African song arranged by Michael Barrett and Ralf Schmitt. The cry begins soft and low - "The Lord has taken his son!" The intensity and complexity of the music builds gradually, punctuated by a grief so deep it is beyond words, instead expressed through cries of "Hololo, Helele!" The climax of the piece is a cry of "Oh Baba! Oh Baba Jehova!" which translates to "Oh Father! Oh Father Jehovah!"

We next turn to *When David Heard* by Thomas Weelkes. This sacred Renaissance madrigal uses text painting and chromaticism to bring to life the grief and despair King David felt when he learned that his son, Absalom, was dead. Listen for the ascending lines as David climbs to his chamber over the gate, and notice the use of cross or false relations in moments of particular tension. A cross relation, found frequently in Renaissance polyphonic music, is when there are different enharmonic expressions of the same note simultaneously. For example, you will hear a B flat against a B natural when we hear that Absalom was slain, and an A flat against an A natural when David says "would God I had died for thee!" This dissonance creates an almost unbearable tension between the parts. The end of the piece thins and quiets as each part expresses grief independently with "O Absalom!"

Anthony O'Daly, by Samuel Barber, looks at a different, more visceral side of grief - anger. Joshua Parman writes, "Considered a hero by many Irish people, the carpenter Anthony Daly was hanged in 1820 for attempted murder. He was the leader of a local chapter of the Whiteboys, a vigilante organization that enacted terror on oppressive and unjust landowners, the majority of whom were British. The group was named for the white robes worn during raids. Anthony, though innocent, was arrested and hanged without revealing the names of the real murderers. His character is not only one of innocent sacrifice to protect the guilty, but also symbolic of the tragic consequences of oppressed peasants seeking social justice." Barber's setting begins with an expressive lament of grief and gradually builds in dynamics, voices, rhythmic complexity, and dissonance until you can feel the anger and anguish of the crowd. Underpinning it all is the repetitive drone of "Anthony!"

Anthony” which provides harmonic grounding and rhythmic instability all at once. The piece ends with each voice part crying out “After you there is nothing to do! There is nothing but grief!” In the music, Barber indicates this should be performed “desperately.”

Our opening trio confronts the emotions we feel when we have lost something or someone. But what if we lose ourselves? *Daemon Irrepiit Callidus* by György Orbán is a frenzied, almost frenetic composition in which the eighth note pulse is ceaseless and relentless. The text expounds upon the many ways humanity is tempted by the devil - trickery, sensuality, gluttony, and praise. In the end we declare that nothing the devil offers is more valuable than the heart of Jesus, but we are left with the sense that the devil, portrayed by that ceaseless, relentless, frenetic pulse, will never stop tempting, never stop chasing.

The Sound of Silence, performed by the tenors and basses of the choir, is a classic American resistance song first performed by Simon and Garfunkel in the mid 1960s. In it, the protagonist recounts a dream, a nightmare, in which he walked the streets and saw people blinded by neon lights, talking without speaking, and hearing without listening. It is astonishing how prescient this warning was, considering how inundated we are with technology, lights, screens, information, propaganda, and noise. It is all too easy to lose ourselves in the morass.

While it is easy to lose ourselves to outward temptations or the siren call of technology, what if we lose our inner knowing of ourselves? *What Was I Made For*, performed by Billie Eilish for the *Barbie* movie, is an introspective longing for personal understanding. We are so thoroughly defined by the people around us, what does it mean for our sense of well being when we can no longer define ourselves? At the end of the arrangement, Jennifer Lucy Cook’s emphasizes the inherent longing through the use of long ascending portamentos that both ask the question and recalls the beginning thought, “I used to float.” Can we find that lightness again?

In Part 2 of our program we begin the journey out of darkness, grief, and despair. *The Conversion of Saul* by Z. Randall Stroope illustrates how light can pierce the darkness, showing a path through anger. Stroope writes, “After the stoning of Stephen, Saul launched an all-out persecution of the early Christian church and became legendary in his pursuit to exterminate all who ‘believed.’ But as Saul (also called Paul) later wrote, he was blinded by a light from heaven as he traveled to Damascus and was confronted by a voice that called out to him, saying ‘Saul, why do you persecute me?’ This event has become known as ‘the conversion of Saul,’ as Saul turned from his murderous deeds and spent the remainder of his life as a Christian missionary. This musical work begins with a raucous depiction of death and destruction through highly accentuated rhythmic treatment and repeated agitation of the text. A pedal tone emerges in the middle of the piece, symbolizing the ‘one true light.’ This continuum of light brings Saul to his knees, and ‘commissions’ him to a life of ‘turning hatred into love’ and bringing compassion to those around him.”

Our next piece, *Where the Light Begins* by Susan LaBarr suggests that perhaps the light does not always come out of nowhere to show us the way. Instead, perhaps the light is

always. It can always be found in “the luminous line,” “the vigil flame,” and “the love so searing we can’t keep from singing!” Perhaps the light is there, it just takes a lifetime for us to learn to see it.

There are many ways in which we can find threads of light to pull us out of loss and despair - social connection, community activism, music, love, faith, and nature to name a few. In *The Times They Are A-Changin’* Bob Dylan challenges us to take that light and do something! He confronts us with our own stagnation and reminds us that the world is always changing, always growing, and that to save ourselves and to save our communities we must change with it! The truth in his warning is held out by the fact that this message is as important now, in 2025, as it was when it was released in 1963! This arrangement by Adam Podd features a continually rolling piano part and an opening solo by Mitchell Stover.

In Clara Wieck Schumann’s *Liebst du um Schönheit*, arranged for choir by James McCullough, the narrator begins with self-doubt, telling their beloved to love anything but them. Love beauty, love sunlight, love springtime, love anything but me! But by the end of the piece they realize their love is worthy, exclaiming, “Love true love - Oh, yes, do love me!” This exploration of emotion is shown through the flowing piano parts, soaring vocal lines, and dramatic dynamic shifts.

The title of *Can We Sing the Darkness to Light?* by Kyle Pederson, is the central question of the piece. Through music can we bring compassion and grace? Can we set aside judgement, pride, and revenge so we can instead “see the other as our brother?” The value of the arts has often been questioned throughout human history, but this piece emphasizes the power of the arts. Feel free to substitute dance, art, theater, poetry, prose, anything that pulls on the innate power of human creativity and expression. There is power in the arts to open eyes and soften hearts. Here humanity often finds another gateway out of darkness.

We end Part 2 with Hudson High School’s performance of *Bend* by Kyle Pederson. The text of this powerful choral work is addressed to anyone facing struggles and it presents an honest affirmation that those struggles are real. Rather than deny the existence of problems or pain, the listener is encouraged to “lean into” the hardship, to name it-and to thereby reduce its power. Textually and musically, the listener is presented with the metaphor of a tree-being whipped by the wind but built to bend in that wind, and ultimately withstand the pressure-filled gales. The power of community is also affirmed, as the listener is encouraged to walk alongside and to bend along with their neighbor.

Part 3 is a celebration of being “found,” and all the places in our lives we find belonging, home, and hope. *Be Not Afraid* by Knut Nystedt is a powerful anthem of strength found through faith. The mantra “I strengthen thee for I am thy help” is the murmuring foundation of God’s love and care. In faith we can find strength, help, belonging, and salvation.

Still I Rise, a joyful gospel anthem by Rosephanye Powell reminds us that while faith can uphold us through tough times, there is also courage and strength that lives inside us! That with every obstacle overcome, with every success we grow stronger in the knowledge that it's all within our reach. This piece features soloists Kim Erisman, Kyla Billington, and Meg Stineman and uses call and response, repetition, and dramatic dynamic builds to convey this joyful message.

Jocelyn Hagen's *needle & thread* is a gently rhythmic polyphonic piece that weaves the vocal lines in a beautiful representation of the text. It is comforting to reflect that we can bring different strengths to a relationship - the needle in comparison to the thread - and with those different strengths together we can heal not only ourselves but each other.

Sweet Rivers, by Cedar Falls graduate Shawn Kirchner, is a joyous tour de force. He describes *Sweet Rivers* as a "newly-created 'traditional song' that pairs an old hymn text with an original melody." The banjos-like piano accompaniment creates continuous motion and propels the piece forward in contrast to the long lines and soaring melody that is shared between all the voices of the choir.

Our journey ends with that most precious and enduring of human emotions with the composition *Hope* by Zachary J. Moore. The text is the repeated cry of "Alleluia!" and Moore uses rhythmic syncopation to create tension and energy. The middle introspective section leads to a recurrence of the opening theme and the addition of claps and stomps help build excitement and intensity to the climactic ending. Moore wrote that "the inspiration for this score comes from the first time I was able to hear my son's heartbeat in an ultrasound. It was a magical and exciting moment that I will never forget; however, everything leading up to that specific moment had an element of tension. Six months prior to hearing my son's heartbeat my wife and I found ourselves in a very similar situation with a different ultrasound. We arrived at the hospital excited to meet our child only to find out that we had miscarried. I had never felt so deflated and aimless in one sudden moment. It was as if I was a boat, drifting, with no direction in my life. Fast forward to this ultrasound with my soon-to-be son, you can imagine the excitement and fear I felt all at once as the doctor prepared to give the ultrasound. Hearing the heartbeat of my son was the most beautiful sound I have ever heard, and it brought me to tears. Personally, it felt like such a hopeful relief. The excitement and tension of that specific moment are what I sought to capture in this composition."

This cycle of hope, to loss, to grief, to struggle, to help, to light, to hope again is one we all experience. Our hope today is to honor the struggle, honor the journey, and to remind us all that the light begins in us and in each other, and that at the end of each journey lies Hope.

**Bel Canto Cedar Valley presents: Lost and Found -
A Choral Journey of Loss, Grief, and Discovering the Light of Hope**
featuring the Hudson High School Concert Choir and in partnership with
House of Hope of the Cedar Valley, Three House Campus Ministries,
and the Cedar Valley LGBTQ+ Coalition

Alice Reid Pruisner, Artistic Director
Bethany Brooks, Accompanist

Part 1: Lost

Indodana

Traditional South African Song
arranged by Michael Barrett and Ralf Schmitt

When David Heard

Thomas Weelkes (c. 1575-1623)
II Samuel, 18:33

*featuring Sara Blessing, Amanda Bridges-Kramme,
Kennedy Hiles, Jess Lieb, Megan Lien, Noah McLaughlin, Elizabeth Nelson,
Matthew Rector, Noah Rouw, Sarah Rueber, Devin Wipperman*

Anthony O'Daly

Samuel Barber (1910-1981)

Daemon Irrepiit Callidus

György Orbán (b. 1947)

The Sound of Silence

Paul Simon
arr. David R. Peoples

featuring the BCCV tenors and basses

Speaker: Melissa Gevaert, Cedar Valley LGBTQ+ Coalition

What Was I Made For?

Billie Eilish O'Connell and Finneas O'Connell
arr. Jennifer Lucy Cook

Part 2: Journey

*For the next three songs, BCCV welcomes Hudson High School singers Maya Hoppes,
Jaelynn Mentel, Preston Olson, Caitlyn Poppe, Brinkley Simmer, and Rob Watson*

The Conversion of Saul

Z. Randall Stroope (b. 1953)

Where the Light Begins

Susan LaBarr (b. 1981)
Text by Jan Richardson

The Times They Are A'Changin'

Bob Dylan
arr. Adam Podd

Soloist: Mitchell Stover

Speaker: Dave Glenn-Burns, ThreeHouse Collaborative Campus Ministries

For the next two songs, BCCV welcomes the Hudson High School Concert Choir

Liebst du um Schönheit

Clara Wieck Schumann (1819-1896)
arr. James McCullough

Can We Sing the Darkness to Light?

Kyle Pederson (b. 1971)

Speaker: Paul Greene, The Tyler Greene Fund

Bend

Kyle Pederson (b.1971)
Hudson High School Concert Choir
Mitchell Stover, Director

Part 3: Found

Be Not Afraid

Knut Nystedt (1915-2014)
Text: Isaiah 41:10, 43:1

Still I Rise

Rosephanye Powell (b.1962)
featuring the BCCV Sopranos and Altos
Soloists: Kim Erisman, Kyla Billington, Meg Stineman

Speaker: Dusky Steele, House of Hope of the Cedar Valley

needle & thread

Jocelyn Hagen (b. 1980)
Text by Amanda Lovelace

you the
brought needle
& I brought the thread
we meant to mend our
two broken hearts,
but we ended up
stitching them
togeth
er

Sweet Rivers

Shawn Kirchner (b. 1970)
Text by John Adam Granade

Hope

Zachary J. Moore (b.1992)
Djembe: Christine Anderson
Shaker: Megan Lien

Translations

Indodana

Ngob'umthatile umtwana wakho, uhlale nathi hololo helele
The Lord has taken his son who lived amongst us

Indodana ka nkulunkulu bayi'bethelela hololo helele
The son of the Lord God was crucified

Hololo Baba Jehova, Zjem zja baba
Hololo Father Jehova, Zjem zja father

(hololo represents crying. Zjem zja is expressive with no meaning)

The Conversion of Saul

Caedite, vexate, ligate, vinculis! Saul!
Murder, harass, bind into chains! Saul's!

Vinculis, condemnate, vexate!
Chain, prosecute and harass!

Why do you persecute me, Saul?

Fall down on your knees, turn hatred into love.
Turn darkness into light.
Bow down, Saul!

Liebst du um Schönheit

Liebst du um Schönheit, O night mich liebe!
Love what has beauty, Oh do not love me!

Liebe die Sonne, Sie trägt ein gold'nes Haar!
Love the sunlight, so like your golden hair!

Liebst du um Jugend, O night mich liebe!
Love what is childlike, Oh do not love me!

Lieben den Frühling, Dre jung ist jedes Jahr!
Love always Springtime, It comes back every year!

Liebst du um Schätze, O nicht mich liebe!
Love what you treasure, Oh do not love me!

Liebe die Meerfrau, Sie hat viel Perlen klar.
Love the wise Mermaid, who comes with sparkling pearls

Liebst du um Liebe, O ja mich liebe!
Love what is true love! Oh yes, do love me!

Liebe mich immer, Dich lieb ich immerdar.
Love me forever, such love I give to you!

A HUGE THANK YOU TO THOSE WHO HAVE DONATED TO OUR FUNDRAISING EFFORTS SUPPORTING THESE IMPORTANT ORGANIZATIONS IN OUR COMMUNITIES

Harley Forry
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In Memory of Dan Herndon
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Vicki Grimes
Dana & Samantha Deines
Kyle & Jennifer Christianson
Dan & Stacy Glascok
Bennie & Amy Atkins
Sue and George Drake Family Fund - given
by the family in honor of the
importance of music in our own lives
and how it brings hope to the world

It is not too late to donate! If you were moved by this afternoon's performance and wish to make a contribution supporting the organizations highlighted in today's program, please go to www.belcantocedarvalley.org/hope or speak with a BCCV Board Member. All proceeds will be distributed equally between Bel Canto Cedar Valley, House of Hope, ThreeHouse Collaborative Campus Ministries, and the Cedar Valley LGBTQ+ Coalition.

**Bel Canto Cedar Valley members live in a number of area communities
and cover a wide range of professions, but we are all joined together by our
love of music as a life-long passion.**

Soprano

Sara Blessing
Cedar Falls
Choral Music Education Professor, UNI

Amanda Bridges-Kramme
Waterloo
Elementary General Music Teacher

Charis Crozier
Cedar Falls
College Student

Patty Foster
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Alexis Kraayenbrink
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Elementary Orchestra Teacher

Kayla Mahler
Parkersburg
Director of Marketing

Elizabeth Nelson
Waverly
Data Manager

Tiffany Peterson Rasmussen
Reinbeck
General Manager, Foundation Service Corp

Megan Schwickerath
Waterloo
VFS Processor

Soprano, cont.

Meg Stineman
Cedar Falls
Portrait Artist

Ellen Waterman
Cedar Falls
Consultant

Alto

Christine Anderson
Waverly
Road Representative, West Music

Kyla Billington
Cedar Falls
Crisis Counselor

Kim Camarata
Waterloo
School Librarian

Melanie Drake
Cedar Falls
Consultant and Writer

Kim Erisman
Cedar Falls
Interior Design

Kate Hahn
Cedar Falls
Retired Attorney

Kennedy Hiles
Waverly
Training Specialist

Alto, cont.

Jess Lieb
Waterloo
Corporate Compliance Officer

Megan Lien
Waterloo
Bid Administrative Assistant

Calista Rowe
Cedar Falls
Vocal Music Teacher

Sarah Rueber
Cedar Falls
Staff, Around the Corner Productions

Robin Souhrada
Cedar Falls
Business Office Administrator

Tenor

Bill Atkins
Reinbeck
Director, Information Security

Joseph Gutzmann
Grundy Center
Vocal Music Teacher

Joel Haack
Cedar Falls
Retired UNI Admin/Math Professor

Darwin Johnson
Waterloo
Branch Manager

James Mossman
Waverly
Director of Production Operations

Matt Rector
Denver
Government Relations

Tenor, cont.

Brett Schwickerath
Waterloo
Software Engineer

Mitchell Stover
Waterloo
Vocal Music Teacher

Devin Wipperman
Waverly
Technology Director

Bass

Marcus Antunez
Macedonia
College Student

Jon Bridges
Waterloo
John Deere

Alex Chittenden
Cedar Falls
Operations Manager, Asset Protection

Chris Hale
Cedar Falls
Cedar Falls Community Theatre

Brook Jacobsen
Cedar Falls
Judge

Kevin Lam
Cedar Falls
Loan Processor

Bass, cont.

Noah McLaughlin
Cedar Falls
Cedar Falls Community Theatre

Micah Puisner
Cedar Falls
Engineer

Zach Rogers
Cedar Falls
Vocal Music Teacher

Bass, cont.

Noah Rouw
Cedar Falls
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Ben Stineman
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Ashton Veenstra
Cedar Falls
Device Coordinator

Director and Accompanist

Alice Reid Puisner, Director
Cedar Falls
Artistic Director, BCCV

Bethany Brooks
Cedar Falls
Director of Development



Bel Canto Cedar Valley Leadership

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Kevin Lam – Secretary
Charis Crozier – Marketing
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Bethany Brooks – Accompanist
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Jess Lieb – Alto Section Leader
Zachary Rogers – Bass Section Leader

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Meg Stineman – photography Westminster Presbyterian Church – performance venue
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Cedar Valley LGBTQ+ Coalition ThreeHouse Collaborative Campus Ministries
House of Hope All past and present members of Bel Canto Cedar Valley

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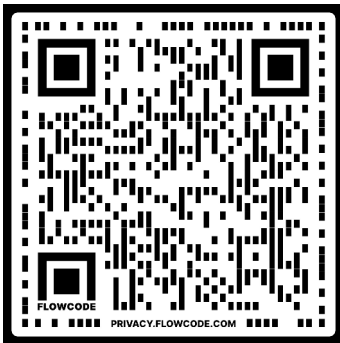
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Kendall & Peggy Pruisner
Tyler Greene Fund



BCCV thanks you for attending today's concert and encourages you to consider making a GIFT to help support our mission. As a 501C3 nonprofit organization, we depend on your gifts to continue serving the Cedar Valley. Please visit our website at www.belcantocedarvalley.org/donate or scan the QR Code to give electronically. Or, if you prefer, please make checks payable to Bel Canto Cedar Valley and send to P.O. Box 914, Cedar Falls, IA 50613. For eligible patrons, making a Qualified Charitable Distribution from an IRA can be a mutually beneficial path to giving. If you have any questions, please call Kyle A. Rasmussen at (952) 540-7374.

**Follow us on Facebook, Instagram, or visit www.belcantocedarvalley.org
for more information about future performances, auditions,
and special events!**