YALE ALUMNI CHORUS FOUNDATION Annual Report 2003
THE MISSION of the Yale Alumni Chorus Foundation, Inc. is to develop and nurture choral music through performance, education, enrichment of the literature, and the promotion of international choral events. This mission grows out of the long-established choral tradition at Yale and the ongoing commitment of Yale alumni to the joys of singing together. Among our goals:

TO PROVIDE OPPORTUNITIES FOR FOUNDATION MEMBERS to learn and sing stimulating music in Yale Alumni Chorus concerts in the United States and on goodwill tours abroad;

TO PROMOTE LONG-TERM RELATIONSHIPS, partnerships, and artistic exchange programs with other musical organizations—glee clubs, choirs, choruses, singing groups, orchestras—around the world;

TO BE SUPPORTIVE OF THE YALE GLEE CLUB ASSOCIATES (YGCA) in their mission to support the Yale Glee Club, and to be similarly supportive of the alumni bodies of other Yale singing organizations;

TO SOLICIT MEMBERSHIP IN THE FOUNDATION from all Yale alumni who sang during their years at Yale and their singing friends and family members;

TO CREATE PERIODIC INTERNATIONAL CHORAL FESTIVALS based in New Haven, Connecticut;

TO WORK IN COLLABORATION WITH THE YGCA, THE YALE GLEE CLUB, and other Yale musical entities in fostering choral instruction and mentoring programs in Yale’s own neighborhoods, the inner city schools of New Haven;

TO COMMISSION NEW CHORAL COMPOSITIONS that advance the art of choral music and enhance Yale’s musical legacy;

TO PROVIDE ENCOURAGEMENT AND FINANCIAL SUPPORT that ensures the continuing vitality of singing at Yale;

TO ESTABLISH EXCHANGE SCHOLARSHIPS AT YALE for singers and conductors from countries in which the Yale Alumni Chorus has performed as “Ambassadors of Song”.
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Moscow: Yale Alumni Chorus at the Kremlin, April 2003

SPECIAL THANKS to Tracey Ober for photo selection for the History of the Yale Alumni Chorus, and for overall editorial discipline.
PHOTO CREDITS: Photographs by Foundation Members Rita Helfand, Pat & Jere Johnston, Tracey Ober, Ted O’Leary and Roberto Martinez.
GRAPHIC DESIGN: Peter W. Johnson, YaleRIS (Reprographics & Imaging Services). Production and printing supervised by YaleRIS.
Welcome to the first annual report of the Yale Alumni Chorus Foundation, Inc. The Foundation has been established to manage the diverse activities of the Yale Alumni Chorus, and to provide support for advancing our mission and goals. Many talented, dedicated, and passionate volunteers have contributed mightily to the success of this new venture. As you will see in these pages, one result of this passion is an organization that can help us change lives through the power of song.

Though the Foundation itself is only a year old, the Yale Alumni Chorus, in its current incarnation, has been singing here and there for seven years. I say “current incarnation” because Yale has had many “alumni choruses” through the years. In fact, any time two or more Elis are embraced in song you could say it is an “Alumni Chorus.” Class Notes of the late 19th century mention numerous Alumni Choruses; Prescott Bush ’17 formally launched the Glee Club Associates in 1937; Tom Fournoy ’43 and friends convened an Alumni Chorus at the Yale Club of New York City in the early 1960s; Linus Travers ’58 founded the Boston Choral Festival in 1999; and, most recently, Clay Kaufman ’84 launched the Washington, D.C. Choral Festival. These are but a few.

**Why?**

Because we can’t stop singing! Because Yale is America’s singing university. Because Yale is the world’s singing university. Nowhere else is song as celebrated, as integral to student life, as integral to alumni life, as at Yale.
From the Yale Musical Society in 1812, to the Yale Glee Club in 1861, to the Whiffenpoofs in 1909 to the newest campus group, Schola Cantorum in 2003, Yale has had a remarkable history of creativity, innovation, and ambassadorship of song.

To wit: A mere four months before the bombing of Pearl Harbor, the Yale Glee Club was touring South America as part of President Roosevelt’s Good Neighbor Policy. The Chilean newspaper *El Mercurio* hailed the Glee Club visit as a symbol of “a spiritual bond between our peoples,” The newspaper noted that the Yale Glee Club brought “heralds of friendship singing the language of humanity” at a time when the nations of the western hemisphere were facing the spectre of world war.

We could not classify them just as another choral group of first class quality. There is something different here. The members of the Yale Glee Club — in our opinion — are part of the spirit of North America … they have that naturalness which permits them to interpret anything that has beauty and poetry.

**THERE IS SOMETHING DIFFERENT HERE.**

We of the Yale Alumni Chorus intend to continue this legacy of “something different.” Over 500 “true Blue” singers from around the world have now sung in the Yale Alumni Chorus. Our mission is not just one of singing, but of conveying the spirit of Yale, of the United States, of what *El Mercurio* described as that “most beautiful message of fraternal understanding.” As “Ambassadors of Song,” we travel the world building cultural bridges and changing lives through the power of song.

Here’s what the Foundation supported in 2003:

> On April 8, 2003, the Yale Alumni Chorus became the first American chorus to perform at the **STATE KREMLIN PALACE** in the **KREMLIN**. Accompanying the **PHILHARMONIA OF RUSSIA** with conductor **CONSTANTINE ORBELIAN** and international opera star **DMITRI HVOrostovsky**, the Chorus sang **Russian Patriotic Songs of the Great War**, commemorating Russia’s VE Day. This performance
was eventually broadcast to an audience of 98 million on RTR, the Russian television network. U.S. Ambassador to Russia ALEXANDER VERSHBOV '74 was in the Chorus, and introduced YAC to Moscow’s diplomatic community with an evening of festivities at Spaso House, the Ambassador’s residence. After the Kremlin concert, the Chorus hosted a gala reception at one of Moscow’s premier hotels, the Marriott Royale, with Hvorostovsky, Ambassador Vershbow, Maestro Orbelian, and friends and family in attendance. The following evening YAC invited the SPIRITUAL REVIVAL CHORUS OF RUSSIA, our onstage Kremlin choral partners, to an emotional singing dinner that united our two countries in song.

➤ On October 8, 2003, at Woolsey Hall in New Haven, the Chorus hosted Maestro CONSTANTINE ORBELIAN and the PHILHARMONIA OF RUSSIA, pianist DORA SERVIARIAN KUHN, mezzo MARINA DOMASHENKO, and soprano CHRISTIANNE TISDALE '85 in the 100th Anniversary Salute to Aram Khachaturian. We were designated an official celebrant of the Khachaturian anniversary by the Khachaturian family. The composer’s son, Karen Khachaturian, and his family flew from Moscow to attend our concert, and we were honored to host His Excellency ARMAN KIRAKOSSIAN, the Armenian Ambassador to the United States.

➤ In a week of Khachaturian events, the Foundation also staged the world premiere of the film Khachaturian, produced by PETER ROSEN '68, at New Haven’s York Square Cinema. The Los Angeles Times called the documentary “as enthralling as it is informative.”

➤ On October 10, 2003, the Chorus made its debut at Carnegie Hall, with the Yale Glee Club, in a performance of Khachaturian’s Ode of Joy, as part of Carnegie Hall’s Salute to Khachaturian.

Looking ahead to 2004, plans are well under way for yet another “Ambassador of Song” mission. As a result of that historic Glee Club trip of 1941, numerous South American student groups were inspired to create glee clubs of their own. In 2004 the Yale Alumni Chorus returns to Brazil, Argentina, and Chile to celebrate and renew old friendships. Our concert
stops will include the Teatro Castro Alves in Salvador with the Bahia Symphony Orchestra, the Teatro Municipal in Rio de Janeiro with Maestro Yerusham Scharovsky and the Brazil Symphony Orchestra, and the Teatro Colón in Buenos Aires with the Buenos Aires Philharmonic.

Will this concert tour capture that “difference” that is the Yale Alumni Chorus? Will future tours do the same? If you, as Foundation Members, want the Yale Alumni Chorus to inspire, to transcend borders, to change lives, it will. It is your time, your talent, and your treasure that makes the difference. We could be just another chorus, among the thousands that tour abroad every year.

Or, we could be the Yale Alumni Chorus.

Yours in song,

Mark R. Dollhopf ’77

New Haven: Rehearsing at Yale’s Hendrie Hall, October 2003
Report of the Membership Committee

E. Scott Calvert ’66, Chair

The Membership Committee recommends Foundation Membership categories, and is responsible for all records, communication, and administrative support activity directly related to Foundation Membership.

Our Foundation’s primary mission remains the exciting outreach of our tours and concerts. We formed the Foundation in order to support these Chorus activities and to implement programs that further the cause of choral singing at Yale and across the globe.

This first year has been dedicated to Foundation organization, mission and goal formulation, and systems development. In this process, the Membership Committee has been assigned responsibility for recruiting, communicating with the membership, and maintaining the Foundation’s membership data files. Implementation is ongoing and in 2004 the membership will begin to feel the benefits. This annual report is part of that overall effort.

In 2003, Membership developed a membership database, initiated file and records systems, established a privacy policy, and began the process of designing and implementing office systems and methods for communications with the membership. As a result, in 2004 you will be receiving more mail from the Foundation. First and foremost this will include YACophony – a newsletter specifically directed at our Members (with thanks in advance to editor/publisher Linus Travers). You will also be asked to renew your Foundation Membership on the anniversary of your original application.

In order for the Foundation to grow and support the additional outreach we are planning, we must recruit. All who sing or support choral singing are welcome. Thanks to Sherry Agar, we have reached out to Yale’s singing-group alumni community. Each Foundation Member is a potential recruiter and we ask for your assistance in developing and growing our Foundation base.
The Communications Committee establishes the standards necessary to support a consistent, clear, and positive appearance for all elements of the Foundation in both its internal and its external communications; and produces professional quality communications pieces to support Foundation activities.

In 2003, the first year of the Foundation’s operation and, concurrently, another very busy year for the Chorus, we have worked to shape a public face and to project the image that emerges as our young organization continues to define itself. Developing a consistent message, style, and method of dissemination has been challenging. Goals for 2004 will be to solidify the message and formalize our news delivery through Web postings, e-mail, media releases, and a new internal publication called YACophony.

We have assembled a basic public relations package, including a one-page “bio”, publicity photos, CD recording, fact sheet, sample concert program, news media clips, and video. This information kit continues to evolve – as does the Foundation. We also published feature stories, newsletters, and souvenir concert programs for our Members.

We produced press releases this year that, with the assistance of professional firms and the PR organization at Yale, earned us recognition in major news outlets, international media, local radio, and hometown newspapers. Our Kremlin adventure generated feature articles on several Members in their local newspapers. And, at the other end of the media spectrum, the Kremlin concert was broadcast on Russian TV to some 98 million viewers and we were recognized in The New York Times for our Carnegie Hall debut.

Our Electronic Communications Task Force, led by Jere Johnston, thoroughly explored the Foundation’s e-mail, Web, and electronic database needs and its recommendations will be implemented in 2004. In the interim, we have set up an online community, established an e-mail account, tested shared communications systems, and registered an Internet domain name (yalealumnichorus.org) that will eventually point directly to our Yale-supported Web site (www2.aya.yale.edu/assoc/yac). We posted news and applications on an introductory basis in 2003 and we plan a major overhaul for 2004 to make our Web site more attractive and functional.

As the Chorus and the Foundation continue to grow and gather momentum, the Communications Committee will keep pace.
Report of the Development Committee  

Conner M. Fay ’51, Chair

The Development Committee is responsible for defining and implementing an effective program of fundraising to support the activities of the Foundation.

Our fundraising efforts address funding needs in three distinct areas: the general operating costs of the Foundation, the funding required to support specific Yale Alumni Chorus performances and tours, and the long-term establishment of an adequate endowment for the Foundation. Potential donors are identified from three basic groups: Foundation Members and friends, other charitable foundations, and corporate sponsors.

Members of the Development Committee are listed here and the Foundation owes special gratitude to them for their commitment to participate in this important work. Additional participation is enthusiastically welcomed, particularly from anyone having experience in grant writing or in soliciting grants from foundations and trusts. And of course we welcome suggestions from individuals who have special contacts with or access to potential individual, Foundation and corporate donors.

In 2003, the Foundation received $40,829 in gifts from its Board members, $58,822 from other Members and friends, and $22,250 from foundations and trusts, for a total of $121,901. This total included $27,065 in contributions to support the Khachaturian centennial celebration in New Haven, and $5,485 in gifts to the Thomas B. Moorhead Memorial Fund. The generosity of all these donors is greatly appreciated and vital to the ongoing fiscal health of the Foundation.

In 2004, the Development Committee will focus its efforts on support for the Gift of Song Tour to South America, on unrestricted gifts to underwrite Foundation operations, and on designated gifts to support outreach and financial assistance activities.

Report of the Finance Committee

William B. Holding ’55, Chair

The Finance Committee is responsible for all aspects of the financial management and financial oversight of the Foundation.

In this, the year of our first full financial statement, we established a broad financial operating philosophy and created many of the tools needed to make it work.

For financial management purposes, the activities of the Foundation divide logically into two categories: “Events”, encompassing all the singing tours and other performance opportunities, and “General”, the overhead activities required to support the Foundation’s infrastructure on a continuing basis.

Revenues are derived from three sources: membership dues, Event participation fees, and donations – from Members and from third parties, such as other charitable foundations.

Events are structured to be self-funding. Costs directly attribut-
Report of the Outreach and Financial Assistance Committee

Elizabeth J. Weber, Chair

The Outreach and Financial Assistance Committee is responsible for the Foundation’s programs of community support and philanthropy.

The Committee will develop and administer both domestic and international outreach programs. Domestic activities will be focused initially in the New Haven area, normally in conjunction with activities of the Yale Glee Club (YGC) and the Yale Glee Club Associates (YGCA). For example, in March 2004 we will be working with both organizations on the second annual Yale Glee Club-New Haven High Schools Choral Festival.

And in 2005, in conjunction with YGC concerts, we hope to develop “teacher resource kits” for selected grades in the New Haven schools. This material will include background information on composers and selected works, children’s activities, and audio samples of the music. We would like to provide these resources to support the Glee Club’s planned Handel program in February and for the East Coast premier of Christophe Pendasreski’s “Credo” later in the year. Members of the Committee are assessing other opportunities to enhance choral programs in the New Haven schools.

Internationally, the Foundation’s outreach program will revolve around opportunities for interaction with local choruses, glee clubs, music schools, and public schools in locations where Yale Alumni Chorus tours take us. For 2004, we are developing outreach
opportunities in the cities and towns we will visit in Brazil, Argentina, and Chile.

The Committee is also responsible for developing and administering all internal and external financial assistance programs that the Foundation may offer.

We hope to offer financial assistance to support the participation of selected Foundation Members in Chorus events. And we may also provide financial assistance to non-Members, whom we meet during our “Ambassador of Song” tours or other events, in order to facilitate their musical education or to enrich choral education in the greater Yale community. The Committee may also consider financial assistance to community-based programs to enhance their music-related activities.

Committee Members are listed here. We welcome additional Members and suggestions from all Foundation Members.

Report of the Audit Committee

Marvin B. Berenblum ’56, Chair

The Audit Committee facilitates the work of the Foundation’s external auditor, reports to the Board on the results of audits, and monitors the effectiveness of financial controls within the Foundation.

In this, the Foundation’s first full year of operation, we selected BlumShapiro Co. LLP, a Hartford-based accounting firm widely respected for its work with nonprofit organizations, to undertake our first annual audit. The Foundation Officers, our Finance Committee Chair, and other Directors have provided our auditors with the full range of information they have requested.

Following completion of the Audit, our Committee has thoroughly discussed the results with the BlumShapiro partner responsible for our account. These results are summarized elsewhere in this document and will be reviewed in detail by the Foundation Board at its next Regular Meeting, which is scheduled for March 28, 2004.

Report of Independent Accountants

To the Board of Directors
Yale Alumni Chorus Foundation, Inc.

We have audited the accompanying statement of financial position of the Yale Alumni Chorus Foundation, Inc., as of December 31, 2003 and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Foundation’s management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Yale Alumni Chorus Foundation, Inc., as of December 31, 2003 and the changes in its net assets and its cash flows for the years then ended, in conformity with accounting principles generally accepted in the United States of America.

Blum Shapiro & Company, P.C.

February 20, 2004
YALE ALUMNI CHORUS FOUNDATION, INC.

STATEMENT OF FINANCIAL POSITION

DECEMBER 31, 2003

ASSETS

Current Assets
Cash $ 51,022
Due from members 10,812
Inventory 7,068
Prepaid tour expenses 61,338

Total Assets $ 130,240

LIABILITIES AND NET ASSETS

Current Liabilities
Accounts payable $ 11,103
Due to members 24,595
Deferred tour participation fees 51,325
Total current liabilities 87,023

Net Assets
Unrestricted:
Undesignated 37,732
Designated 5,485
Total net assets 43,217

Total Liabilities and Net Assets $ 130,240

The accompanying notes are an integral part of the financial statements.
YALE ALUMNI CHORUS FOUNDATION, INC.
STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED DECEMBER 31, 2003

Changes in Unrestricted Net Assets
Support, revenue and other gains:
Tour/event participation fees $ 278,003
Contributions 99,651
Grants 22,250
Membership dues 25,800
Ticket sales 10,801
Other 9,896
Total unrestricted support, revenue and other gains 446,401

Expenses:
Program services
Kremlin tour 258,878
Khachaturian tour 102,424
Total program services 361,302
Management and general 41,882
Total expenses 403,184

Increase in Net Assets
43,217

Net Assets - Beginning of Year
-

Net Assets - End of Year $ 43,217

The accompanying notes are an integral part of the financial statements.
## YALE ALUMNI CHORUS FOUNDATION, INC.
### STATEMENT OF CASH FLOWS
### FOR THE YEAR ENDED DECEMBER 31, 2003

**Cash Flows from Operating Activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$43,217</td>
</tr>
</tbody>
</table>

**Adjustments to reconcile increase in net assets to net cash provided by operating activities:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in operating assets:</td>
<td></td>
</tr>
<tr>
<td>Due from members</td>
<td>$(10,812)</td>
</tr>
<tr>
<td>Inventory</td>
<td>$(7,068)</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$(61,338)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Increase in operating liabilities:</td>
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<tr>
<td>Accounts payable</td>
<td>$11,103</td>
</tr>
<tr>
<td>Due to members</td>
<td>$24,595</td>
</tr>
<tr>
<td>Deferred tour participation fees</td>
<td>$51,325</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td><strong>$51,022</strong></td>
</tr>
</tbody>
</table>

**Net Increase in Cash**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net increase in cash</strong></td>
<td><strong>51,022</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash - Beginning of Year</strong></td>
<td><strong>-</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash - End of Year</strong></td>
<td><strong>$51,022</strong></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of the financial statements.
Note 1 - **Summary of Significant Accounting Policies:**

**Organization** - The Yale Alumni Chorus Foundation, Inc. (the Foundation) was formed as a Connecticut nonstock corporation in 2002. The Foundation’s mission is to develop and nurture choral music through performance, education, enrichment of the literature, and the promotion of international choral events. The Foundation’s primary sources of support and revenue are tour/event participation fees and contributions.

**Basis of Accounting and Presentation** - The financial statements of the Foundation have been prepared on the accrual basis in accordance with accounting principles generally accepted in the United States of America. Accordingly, the accounts of the Foundation are reported in the following net asset categories:

- **Unrestricted** - Unrestricted net assets represent available resources other than donor-restricted contributions. Included in unrestricted net assets are grants and contracts that may be earmarked for specific purposes. The Board of Directors has designated a portion of net assets as described in Note 2.

- **Temporarily Restricted** - Temporarily restricted net assets represent contributions that are restricted by the donor either as to purpose or as to time of expenditure. The Foundation currently has no temporarily restricted net assets.

- **Permanently Restricted** - Permanently restricted net assets represent resources that have donor-imposed restrictions that require that the principal be maintained in perpetuity but permit the Foundation to expend the income earned thereon. The Foundation currently has no permanently restricted net assets.

**Cash and Equivalents** - For purposes of the statement of cash flows, the Foundation considers all highly liquid investments with an original maturity of three months or less to be cash equivalents.

**Use of Estimates** - The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect certain reported amounts and disclosures in the financial statements. Actual results could differ from those estimates.

**Due from Members** - Amounts due from members consist of participation fees due from members and various other items. Management periodically reviews individual accounts receivable balances for collectibility and writes off amounts deemed uncollectible. No allowance for doubtful accounts was considered necessary by management as of December 31, 2003, and no amounts were written off in 2003.

**Inventory** - Inventory consists of CD recordings of the Yale Alumni Chorus, which is presented at cost determined using a first-in, first out, cost flow assumption.

**Equipment** - Equipment acquisitions and substantial improvements thereon that individually exceed $2,000 are capitalized at cost. The Foundation has no equipment as of December 31, 2003. Repairs and maintenance are charged to expense as incurred.
Contributions - Unconditional contributions and grants are recognized when pledged or received, as applicable, and are considered to be available for unrestricted use unless specifically restricted by the donor. Contributions receivable expected to be collected in more than one year are discounted to their present value. The Foundation reports nongovernmental contributions and grants of cash and other assets as temporarily restricted support if they are received with donor stipulations that limit their use. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions. Contributions received whose restrictions are met in the same period are presented with unrestricted net assets. Conditional promises to give are recognized when the conditions on which they depend are substantially met.

Donated Assets - Donated assets are recognized at their estimated fair market value at the date of donation.

Donated Services - The Foundation recognizes donated services if they create or enhance nonfinancial assets or require specialized skills and would typically be purchased if not provided by donation. No donated services have been recognized in the accompanying financial statements.

Tour/Event Participation Fees - Members of the Foundation pay a fee to participate in Foundation tours and events in which the Chorus performs. These fees are recognized as revenue when the tour or event takes place.

Expenses by Function - The costs of providing various programs and activities have been summarized on a functional basis in the accompanying statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services benefited.

Income Taxes - The Foundation is exempt from federal and state income taxes as a public charity under Section 501(c)(3) of the Internal Revenue Code.

Note 2 - Designation of Net Assets:

The Board of Directors has designated contributions received in memory of former Foundation member Thomas B. Moorhead, totaling $5,485, for community outreach grants.

Note 3 - Lease Commitments:

The Foundation leases its office space under an operating lease that expires May 31, 2005. Rent expense under this lease totaled $5,280 for 2003.

Future minimum lease payments under the lease are as follows:

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
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<tbody>
<tr>
<td>2004</td>
<td>$ 8,940</td>
</tr>
<tr>
<td>2005</td>
<td>3,725</td>
</tr>
<tr>
<td>Total Future Minimum Lease Payments</td>
<td>$ 12,665</td>
</tr>
</tbody>
</table>
Wrexham, Wales: Naomi Lewin ’74 interviews the Mayor of Wrexham for National Public Radio, July 4, 2001

New York: Maestro Constantine Orbelian leads the Yale Alumni Chorus in rehearsal at Carnegie Hall with mezzo soprano Marina Domashenko and musicians from the Philharmonia of Russia and the Yale Philharmonia, October 10, 2003
YALE ALUMNI CHORUS FOUNDATION, INC.

Board of Directors

Mark R. Dollhopf ’77
President

Sharon V. Agar ’82
Vice President

Timothy J. DeWerff ’92
Treasurer

William D. Weber ’60
Secretary

Henry P. Becton, Jr. ’65
Chair, Audit Committee

Terence G. Benson ’69
Chair, Membership Committee

Marvin B. Berenblum ‘56
Chair, Development Committee

Robert L. Blocker ’95 DMA
Assistant Secretary

Conner M. Fay ’51
Chair, Finance Committee

E. Scott Calvert ’66
M. Tracey Ober ’85
Chair, Communications Committee

Brit L. Geiger ’68
Chair, Outreach and Financial Assistance Committee

Rita F. Helfand ’83

William B. Holding ’55
Matthew L. Ringel ’91

Peter W. Sipple ’62
Christopher M. Smith ’58

David J. Tang ’89, ’91 Mus M

Linus Travers ’58

Elizabeth J. Weber
Chair, Outreach and Financial Assistance Committee
YAC Foundation Officers 2004 (l to r): Sherry Agar, Mark Dollhopf, Tim DeWerff, Bill Weber

YAC Foundation Board of Directors 2004 (standing l to r): Tracey Ober, Terry Benson, Henry Becton, Bill Weber, Scott Calvert, Linus Travers, Conner Fay, Matt Ringel, Bill Holding, Marv Berenblum; (seated l to r): Rita Helfand, Betsy Weber, Tim DeWerff, Sherry Agar, Mark Dollhopf; (missing from photo): Robert Blocker, Brit Geiger, Peter Sipple, Chris Smith, David Tang
History of the YALE ALUMNI CHORUS

“As Ambassadors of Song, the Yale Alumni Chorus is dedicated to fostering international harmony and goodwill through song, inspiring creative collaborations with the world’s leading performers and performing arts organizations.”

In 1997, a group of singing alumni from Yale dreamed about trying to recapture the magic of their undergraduate days with an international tour. Led by an indefatigable Mark Dollhopf ’77, whose vocabulary, like that of many Yalies, does not include the word “impossible,” these alumni set up a tour to China (China!) and sent out invitations to fellow alumni singers from the Yale Glee Club.

The overwhelming response surpassed all expectations and with applications pouring in, dream became reality, culminating in an inaugural, triumphant Yale Alumni Chorus Tour to China in 1998. The two-week concert tour brought 280 Yale alumni, families, and friends to the People’s Republic of China on a cultural mission that coincided with a time of especially friendly relations between the two countries. President Clinton had just made a successful visit and billboards with his image still adorned city streets.

The Yale Alumni Chorus received red carpet treatment from the Chinese government and a warm embrace from the Chinese people. Performing side by side with Chinese musicians, the Chorus caused local audiences to simultaneously weep and cheer with thrilling renditions of familiar folk songs in Mandarin and the rarely heard Beethoven’s Ninth Symphony, banned under previous regimes.

The Yale Alumni Chorus, directed by David Connell ’91Mus, won first place in the China International Chorus Festival, and performed with the Beijing Symphony Orchestra, the Xi’an Symphony Orchestra and the Pomegranate Flower Singing School children’s choir, and the Shanghai National Broadcasting Orchestra.

Xi’an: In performance at the People’s Theater with the Xi’an Symphony Orchestra and the Pomegranate Flower Singing School children’s choir, July 30, 1998
For most tour members, the defining moment for the nascent Yale Alumni Chorus came with a musical exchange at the Xi’an Normal School. Chinese students and Yale alumni across generations from the oldest graduate from the class of 1936 to the youngest from the class of 1997 talked to each other of peace and harmony through that universal communicator, which is song.

Later, the local hosts generously invited small groups of the American visitors into their homes to make dumplings and share a meal. But the music did not stop. Strains of “Fol de Rol” from Eli Yale commingled with melodies from the Chinese national anthem and echoed through Xi’an’s narrow stone streets carrying a message of hope.

The Yale Alumni Chorus continues to foster that spirit of international goodwill within the context of world-class choral music. The Chorus consists of select singing alumni of Yale—men and women who still perform and enrich the artistic lives of their communities. But they are also leaders in business, law, medicine, education, the arts, philanthropy, and divinity. As “Ambassadors of Song,” they travel the world building cultural bridges and changing lives through the power of song.

This mission comes naturally to Yale. The U.S. conductor Robert Shaw cited the singing tradition at Yale as one of the seminal influences on 20th century choral performance. The Yale Glee Club, beginning in 1861, and the Whiffenpoofs, beginning in 1909, are among the oldest and most famous of college a cappella singing groups.

The tradition of alumni singing began in 1937 with the Yale Glee Club Associates, a Glee Club alumni organization founded by Senator Prescott Bush ’17, father of former president George H. W. Bush ’48 and grandfather of President George W. Bush ’68. Alumni of the Yale Glee Club have included U.S. Senators and Representatives, Fortune 500 CEOs, Hollywood entertainers, and numerous opera, concert, and Broadway singers.

Word of the Yale Alumni Chorus spread after the trip to China—it had touched a chord and returning alumni wrote of the “life changing” experience in their Class Notes to the Yale Alumni Magazine. Naomi Lewin ’74 did a piece on her experiences with the Chorus for National Public Radio’s widely-syndicated Performance Today.

Interest in alumni singing mushroomed, drawing healthy crowds to reunion concerts, and by the fall of 2000, when Dollhopf sent out invitations to a second overseas tour, more than 430 travelers including 300 singers signed up. News of the Yale Alumni Chorus had also sparked enthusiasm among the world’s top artistic performance communities.

In 2001, the Chorus was invited to the Stars of the White Nights International Arts Festival in St. Petersburg, Russia, to perform with Valery Gergiev and the Kirov Orchestra at the Mariinsky Theatre; and to the Moscow Conservatory to perform with Constantine Orbelian and the Moscow Chamber Orchestra. The Chorus celebrated Yale’s Tercentennial in a gala concert at St. Paul’s Cathedral in London with the Royal Philharmonic Orchestra, and gave the honorary opening ceremony concert at the 55th Annual International Musical Eisteddfod in Llangollen, Wales.
The Chorus commissioned and premiered choral works by Yale composers and arrangers for the Tercentennial Tour and began to generate international media attention. A lengthy arts feature in the London *Times* highlighted the sense of camaraderie within the Yale Alumni Chorus as the group traveled to the White Nights festival. The writer found it fascinating that this “remarkably diverse and high-powered array” of Yalies could be so focused on singing. It was as if “they had been rehearsing together all their lives.”

Indeed, it required abundant amounts of the volunteer enthusiasm that Yale seems to engender for the sheer logistics of managing a $1.8 million budget and maneuvering 430 people around the globe. This spirit of philanthropy was celebrated with a pilgrimage to the gravesite of Elihu Yale at Wrexham, Wales, where the Chorus sang a memorial service and paid tribute to Yale’s founding gift of books. The goodwill visit, which included top Yale officials, helped heal a rift with Yale College in Wales, according to the local media. In return, the town of Wrexham graciously acknowledged the American Fourth of July holiday with an “Inter-dependence Day” party and parade.

As a finale to Yale’s Tercentennial celebrations in Europe, the Chorus pulled out the stops on a grand scale in St. Paul’s Cathedral with the full pomp and circumstance of an academic procession—replete with Yale professors in their gowns, colorful college banners, and the Yale mace.

Back in New Haven, the Chorus continued to participate in Tercentennial commemorations in October 2001 including Yale’s blowout 300th birthday party at the Yale Bowl for a crowd of 35,000. Chorus members were invited to Yale’s official reception at Coxe Cage afterward as the buzz of excitement about this unique alumni group gained recognition by the University’s administration. Alumni returning from the Tercentennial Tour found their ties to Yale strengthened and the Alumni Association took notice, looking at other alumni groups that might create a similar pull.
Because of contacts made overseas, the Chorus also started to gain artistic recognition in the U.S. The Chorus made an emotional debut at Lincoln Center in October 2001 with the Moscow Chamber Orchestra in America Salutes the Tercentennial of St. Petersburg, which included remarks by New York Governor George Pataki ’67 and a tribute to the victims of 9/11. Two years later and on a happier note, the Chorus debuted at Carnegie Hall. Again with Maestro Orbelian, the Chorus took part in the 100th Anniversary Salute to Aram Khachaturian with pianist Dora Serviarian Kuhn, mezzo-soprano Marina Domashenko, and musicians from the Philharmonia of Russia and the Yale Philharmonia.

After the success of the two tours and subsequent concerts, it became evident that the Yale Alumni Chorus had tapped into something and that this phenomenon needed a more formal organizational structure. Starting in the fall of 2001, the tour leaders met to talk about creating a separate foundation and in early 2002, Dollhopf drafted a proposal that met with approval from Yale officials. After an exhaustive year of volunteer effort, the Yale Alumni Chorus Foundation gained recognition as a 501(c)(3) charitable organization and had its first board meeting in January 2003.

With the Foundation now established, the Yale Alumni Chorus was able to accept an invitation on very short notice to travel to Russia again. On April 8, 2003, at the height of the Iraq War, the Yale group became the first American chorus to perform at the State Kremlin Palace in the Kremlin. Again performing with the Philharmonia of Russia and Maestro Orbelian, the Chorus memorized Russian Patriotic Songs of the Great War and sang them with international opera star Dmitri Hvorostovsky. The performance was broadcast to an audience of 98 million on RTR, the Russian television network. At a post-concert festive reception hosted by the Chorus, the Russians expressed their deep appreciation to the Americans for having traveled so far in times of great international turmoil and for having performed such dear songs to them in their native language.
In 2004 the Yale Alumni Chorus travels to Brazil, Argentina, and Chile to commemorate a 1941 Yale Glee Club tour that made history and changed the nature of student singing in that region forever.

But to further the mission of folding nations together through a worldwide community of singers, the Yale Alumni Chorus will join about 20 Argentine choruses at a festival in La Plata at the Paisaje de Pardo. Many of the choruses were founded as a direct result of that 1941 Glee Club tour. To celebrate that achievement, the Yale Alumni Chorus will share a musical exchange in Rio’s largest shantytown, Rocinha, and provide seed resources for a new chorus there. The tour aspires to leave a similarly tangible legacy of song in the economically challenged neighborhoods of Santiago and Buenos Aires.

This legacy of song is portrayed in the words of Sandra Boynton ’74, who wrote the lyrics for Lux et Veritas, a piece composed by former Glee Club director Fenno Heath ’50 for the Tercentennial Tour: “Out of the dark of sorrow, one voice to many turning.”

As Ambassadors of Song, the Yale Alumni Chorus blends a thousand voices into one, one voice of hope for the cultural harmony that comes through the power of song.

— M. Tracey Ober ’85
The Yale Alumni Chorus Foundation, Inc. is grateful to all of the individuals and institutions that made gifts to support our mission and goals during 2003.

Contributions through December 31, 2003, our first full year of operation, totaled $121,901.

The foundations, trusts, and independent businesses that made gifts in 2003 were:

- The Manoogian Simone Foundation
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In addition, we are particularly proud of the fact that, of our 374 Members at year-end 2003, 195, or 52 percent, made financial contributions to the Foundation in excess of their individual membership dues and event participation fees.

Foundation Members, and non-member individuals who made gifts to the Foundation, are listed below. **Bold type** denotes Member donors; *italic type* denotes contributors to the Thomas B. Moorhead Memorial Fund.

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