imagine

Singular opportunities

Harmony
Outreach
Enrichment
The mission of the Yale Alumni Chorus Foundation, Inc. is to promote harmony through choral music, both at home and abroad. It does so through performance, education, promotion of international choral events, and by encouraging the creation of new choral music. In addition, the Foundation develops and funds creative musical outreach programs to enrich people’s lives. As Ambassadors of Song, Foundation Members build international understanding through the universal language of music.
Letter from the President
Treasurer’s Report
Report of the Outreach and Financial Assistance Committee
Report of the Development Committee
Report of the Finance Committee
Report of the Membership Committee
Report of the Communications Committee
Report of the Audit Committee
Financial Statements
Notes to Financial Statements
Officers and Directors
The Yale Alumni Chorus and Its Foundation
Foundation Members, Donors, and Friends

SPECIAL THANKS to Tracey Ober for photo selection, for “The Chorus & Its Foundation,” and for overall editorial discipline.

PHOTO CREDITS Photographs by Kori & Scott Calvert, Erin Hand, Pat & Jere Johnston, and Roberto Martinez.

GRAPHIC DESIGN Peter W. Johnson, YaleRIS (Reprographics & Imaging Services). Production and printing supervised by YaleRIS.
Is it possible to change lives through song?

I imagine one could experience an epiphany in the soaring strains of the Rossini *Stabat Mater*. An English love song so deeply felt could move one to tears. The pulse might quicken to the vaulting, rhythmical phrases of the Bernstein *Chichester Psalms*. It might even be possible to bridge cultures through the sharing of a simple folk song.

Research conducted by the nonprofit Chorus America underscored the importance of the arts: “they can help enrich communities, improve education, and enhance quality of life”; and of singing: “choruses and choral singers are leaders in improving community life.”

But, aside from the fact that singers get together and make beautiful music (most of the time), how can they actually change lives?

In 2004, some 60 years after the undergraduate Yale Glee Club toured South America as part of President Roosevelt’s Good Neighbor Policy, the Yale Alumni Chorus returned, not just to quicken pulses by singing, but to actually give the “gift of song.” Since the Glee Club was the first North American chorus to tour that part of the world, its performances inspired the beginning of a number of choruses. Marshall Bartholomew, then director of the Glee Club, wrote after that tour,

“Looking back over this long journey it all adds up into one more convincing bit of evidence to prove the immense human value of music, particularly singing…. Wherever people are brought together through this friendly medium they discover the simplest, the most direct, and the most effective power on earth for the promotion of understanding and goodwill. Because of our visit, our friends in South America have decided to give more attention to singing. That will be hemisphere defense and the good neighbor policy set to music, and its voice will ring out long after the guns of the present conflict have been silenced.”

By 2004, members of the Yale Alumni Chorus Foundation were determined to live up to that legacy, and more.

**Expanding Horizons**

In the gymnasium of Escuela Francisco Arriarán, a public school in Santiago, Chile, 400 children—members of 16 choruses from throughout the city—rushed the Yale bulldog mascots who had jumped into the assembly during the singing of our football songs. The mascots, much to the glee of the children, handed out Yale T-shirts, hats, and stuffed bulldogs. The children, however, were going to take home much more than these simple
souvenirs. They took home a new appreciation of choral music and the classics because the YAC Foundation distributed educational materials—“Let’s Go Mozart,” a production of the National Arts Centre Orchestra of Canada—resources sorely needed by Chilean music teachers. Our gift of song was the broadening of horizons of thousands of school children.

Lives can be changed through education.

Promoting Peace and Understanding

In the Pasaje Dardo Rocha—the beautifully restored 19th century train station of La Plata, Argentina—over 250 Argentine singers and 1,000 audience members gathered in our Foundation-sponsored festival to remember the founding of their choruses, motivated and inspired by the visit of the Yale Glee Club in 1941. Oriente Monreal, founder of the La Plata Jewish chorus in 1943, appeared in a documentary film prepared for the occasion. Commenting on the founding of his chorus, he said, “When you talk with me, you are my neighbor. When you sing with me, you are my brother.” In response to this moving tribute, all voices—American and Argentine—sang as one while blue and white handkerchiefs waved to the strains of Bright College Years, Yale’s alma mater. Our gift of song was not a concert, it was a communion of kindred spirits. We were not intimidated by language, culture or political ideology.

Lives can be changed because we understand each other. Because we can inspire each other.

Giving Hope

In Rio de Janeiro, in the favela shantytown known as Cidade de Deus, on the wall of the community house of Casa de Santa Ana, there is a plaque:

“The contribution of the Yale Alumni Chorus Foundation has made possible the start of a choir in Cidade de Deus. May you find joy in song, the simplest, the most direct, and the most effective power on earth for the promotion of understanding and goodwill. By singing together we rise above the enmity and discord that divide people to celebrate those impulses of the human spirit that bind us together.”

Of the 150 favelas in Rio, Cidade de Deus is one of the poorest, most dangerous, and least literate. As portrayed in the 2004 movie of the same name, children face lives of despair, turning to drugs and violence as their way out.

But because of the collective treasure of the Members of the YAC Foundation, there is now a children’s choir in Rio, a group of children who will discover that teamwork, commitment, discipline, talent, and newfound social skills can lead to something other than gang warfare. They, just like the Argentines, will be kindred spirits too, because they will be able to create something beautiful—and something in common—with people from another generation, another culture, and a whole world away.

Lives will be changed because our gift of song offers hope to children born of poverty and possibilities for those denied opportunity.
Out of Many Singers, One Voice

Members of the Yale Alumni Chorus, and now the Foundation, have been on a remarkable journey for the last nine years. With each succeeding event, tour, and outreach opportunity, we have been finding our voice—and not merely the one created by breath rushing over the vocal chords. Rather, the voice we have been discovering is the voice of sharing: of a tradition about which we care so greatly; and of giving: a returning of thanks for those gifts that changed our lives.

Members of the Foundation are “Ambassadors of Song.” Not simply because they create good music, though that’s a start. And it’s not simply great directors, or creative arrangements, or inspirational compositions; nor is it simply good singers or wonderful fellowship. Our lives may be changed through singing, but that is not the standard by which we measure ourselves. We are Ambassadors of Song because we bring our music to others in the hope that their lives might be changed through our gift.

Can you change lives through song?

Members of this Foundation believe you can.

Sincerely,

Mark R. Dollhopf ’77

FROM THE TREASURER

The second year of the Yale Alumni Chorus Foundation, Inc.’s existence as a not-for-profit charitable organization saw more than a two-fold increase in both revenues and expenditures, with each category surpassing the $1 million mark. Total revenues (unrestricted plus restricted) of $1.066 million were offset by $1.064 million in expenses, yielding a modest net income of $2,753. (Figures include Gift of Song Tour activities that were accrued in 2003 and recognized in 2004, namely $51,325 in tour application deposits received from travelers and $61,338 in startup costs.) This 2004 operating surplus supplemented the Foundation’s end-of-2003 equity balance of $43,217 for a new balance of $45,970.
The Foundation’s major sources of income in 2004 included membership dues ($15,375), unrestricted donations and corporate grants ($103,059), designated contributions for outreach programs ($18,625), donations for financial assistance ($8,910), a restricted contribution to create a Music Commissioning Fund ($5,000), and Gift of Song Tour participation payments ($912,179). Expenses fell into three main categories: final costs for the Khachaturian Centennial Celebration of October 2003 ($5,355), Gift of Song Tour expenses ($998,121), and core overhead and operations ($52,552). Spending in the third category increased 26 percent over the prior year, reflecting an additional six months of rent and new charges for an independent CPA audit, annual report production, and database design and programming.

The Gift of Song Tour broke even, owing to an outpouring of contributions made above the base tour charges paid by members of YAC’s South America traveling delegation. In addition to supporting tour and general expenses, these enabled the Foundation to undertake outreach programs in the Cidade de Deus community of Rio de Janeiro; in La Plata, Argentina; and in Santiago, Chile; and also to provide need-based financial assistance to its own membership. Indeed, payments to Classical Movements, the Gift of Song Tour’s professional travel and concert management agency—which roughly represented the costs for the “creature comforts” of individual travel, lodging, and meals—were only 82 percent of total tour spending, with the remainder supporting hall rental, professional orchestras, festival production, publicity, apparel and awards, practice CD production, and the outreach missions in South America.

Notably, the Foundation also supported two domestic outreach activities (for New Haven’s Amistad Academy and Harlem’s Ricardo O’Gorman Garden and Center for Resources in the Humanities) in 2004. The Thomas B. Moorhead Memorial Fund, which was valued at $5,485 at the end of 2003, was the principal support for these programs and, in consultation with Mr. Moorhead’s family, was fully expended solely for these purposes in the course of the year. Two restricted funds are currently reflected on the Foundation’s balance sheet: the Music Commissioning Fund, valued at $5,000, and the Financial Assistance Fund, valued at $2,510. An equivalent portion of the Foundation’s assets has been set aside in recognition of the designated purposes of those funds.

Sincerely,

Timothy J. DeWerff ’92
THE COMMITTEES OF THE FOUNDATION

The Board of the Foundation has established six Standing Committees of the Foundation. Their main functions, and their principal activities in 2004, are described in the following Committee Reports.

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 outreach and philanthropy, and for developing and administering all internal and external financial assistance programs that the Foundation may offer.

The year 2004 was an active one for community outreach activities for the Foundation. We provided funding for a musical director for a semester at the Ricardo O’Gorman Library & Center in New York City. The O’Gorman Center provides tuition-free education for three- to six-year-olds in Harlem. Our funds provided music education and brought musicians to the school to enrich the children’s musical experience.

On Tour in Brazil, the Chorus visited Casa de Santa Ana and a Samba School in the Cidade de Deus (City of God), a favela shantytown in Rio de Janeiro. Casa de Santa Ana is a daycare center directed by Maria de Lourdes Braz, a visionary in providing much needed social services in this favela. She was interested in starting a children’s chorus to augment their established senior chorus and to perform with the drummers in the favela’s Samba School.

The generosity of Foundation Members, who contributed $13,625 in 2004, and the Justus Pearson Humanitarian Trust, which pledged $15,000 to the project, has enabled the Foundation to establish a children’s chorus at the Casa de Santa Ana. (Mr. Pearson, Yale ’40, participated in the inaugural Yale Glee Club tour to South America in 1941, and he returned with us in 2004.) We have engaged the Brazil Foundation of New York to help us oversee the project through their office in Rio. Total approved funding for this three-year choral project is $31,700.

In Santiago, the Foundation donated 100 teacher resource kits entitled “Let’s Go Mozart” to Crecer Cantando, to be used to strengthen choral arts instruction in Chile.

The Foundation is also funding a start-up chorus at Amistad Academy, a charter school in New Haven, Connecticut, for Grades 5-8. Through strict discipline, respect, reward, and hard work, Amistad has demonstrated spectacularly that inner city children can learn and succeed. Amistad’s students regularly outscore students in affluent neighboring towns, and many receive scholarships to prestigious secondary schools. Amistad has established a 60-person student orchestra and was interested in starting a chorus to encourage its students to develop the skills required to become members of glee clubs and choruses in their future schools. The Amistad Chorus, begun in September, has exceeded its director’s expectations. The Chorus has sung for their peers, written a school song, and even performed in Battell Chapel at Yale.
The Agar-Johnson family, who are Members of the Foundation, and the Alumni Board of the Yale Spizzwinks(?) have joined us in this project, each pledging $4,500 toward the $22,500 three-year project budget. Several Foundation Members contributed an additional $3,250. In December, the current Spizzwinks(?) performed to an enthusiastic Amistad audience. The Yale Glee Club offers Amistad students complimentary tickets for many YGC concerts in New Haven.

The Committee will continue to monitor progress to ensure satisfactory performance as a condition for ongoing funding of these choruses.

For the first time, the Foundation provided financial assistance to enable Member singers to join us on tour. In 2004, the Foundation raised $5,910 for financial assistance; $3,000 had been received for that purpose in fiscal 2003. Through an application process that included an essay and singing résumé, the Foundation awarded $6,400 in financial assistance to five young singers for the Gift of Song Tour to South America. Their talented contributions on tour were inspiring, and their presence wonderfully enhanced the intergenerational aspect of the Tour. The Foundation is committed to raising the funds needed to provide financial help to a growing number of young singers to join us on tour and in other performance opportunities. A balance of $2,510 currently remains in a restricted fund for future financial assistance.

The Foundation is most appreciative of the continuing efforts of the volunteers who serve on the Committee.

Report of the Development Committee

Conner M. Fay ’51, Chair


The Development Committee defines and implements the fundraising activities of the Foundation.

Calendar 2004 was another year of extremely generous support from the Members and friends of the Yale Alumni Chorus Foundation.

Members provided financial support for the Foundation’s mission-related activities through dues and tour-related participation fees totaling $927,554.

In addition, the Foundation received cash contributions and gifts in kind totaling $121,684. By source, 83 percent of the total contributions were made by or on behalf of 164 Members and friends of the Foundation, 12 percent were from corporations (IBM, Wachovia Bank and Wachovia Securities in Chile, Classical Movements, Varig Airlines, and The Weldon Group), and five percent were from trusts and foundations (The Justus Pearson Humanitarian Trust and The Charitas Americas Foundation). Directors of the Yale Alumni Chorus Foundation provided 17 percent of total contributions.

Of the total contributions received, 25 percent were restricted to such purposes as new choral music commissions, scholarships, and outreach programs. The latter included the founding and funding of youth choruses in the Cidade de Deus favela shantytown in Rio de Janeiro, Brazil, and at Amistad Academy, a charter school in New Haven, Connecticut; and Spanish language teaching materials for public school music teachers in Chile’s Crece Cantando program.
Special thanks are due to those on the Development Committee who worked so diligently to help secure funding for the Gift of Song Tour.

In 2005, development efforts will focus on raising unrestricted funds in support of the overall administration of the Foundation to ensure effective Member support services. The Foundation’s office in New Haven provides an expanding range of Member services, outreach coordination, and administrative support for Yale Alumni Chorus cultural exchange tours and other mission-oriented events. In addition, we will explore the feasibility of establishing an endowment to provide stable funding for the Foundation.

Report of the Finance Committee

William B. Holding ’55, Chair

Marvin B. Berenblum ’56, Timothy J. DeWerff ’92, Conner M. Fay ’51, William D. Weber ’60

The Finance Committee oversees all aspects of the financial affairs of the Foundation.

In 2004, we followed the disciplines of the budgeting procedures and expenditure controls established in 2003. Where necessary, we clarified and strengthened the procedures to keep pace with the evolving structure and activities of the Foundation. We will continue to look for ways to improve our controls over financial matters and to insure that existing control procedures are being followed.

Establishment of a modest office in New Haven and the important decision to retain a capable Business Manager impact our overhead significantly. Together with the other items of overhead, such as the annual report and audit, telecommunications, postage and supplies, these moves will increase our annual overhead expense level to slightly more than $100,000.

Since overhead consists of expenses which recur year after year (maintenance-type expenses to keep the Foundation and its office running, not expenses related to periodic singing tours), we logically look for the steadiest sources of funds to cover the overhead. First are Membership dues, but these currently generate only about $20,000 annually. Additional, more substantial sources are earnings from singing tours and donations. Since our hope is to direct a growing proportion of donations into outreach activities and the commissioning of new music, we plan to rely increasingly on earnings from singing tours to cover overhead.

We plan to increase operating profits from our goodwill tours through closer control of expenses and modest increases in participation fees. We are currently studying how to increase these fees without their becoming a serious deterrent to tour participation.

To sustain the health and growth of our increasingly active Foundation, and to enable us to withstand unexpected adversity, we must be able to build on our capital base every year. When the timing is right, we will mount a capital campaign of sufficient scale to generate earnings in support of our mission.

Finally, my thanks to the members of this committee who are deeply committed to developing and implementing the right financial strategy for the Foundation. In particular, Tim DeWerff has made extraordinary contributions - not only on the Finance Committee but also as Treasurer of the Foundation. It was he who set up the operating systems necessary to handle the daily financial requirements of the Foundation, to insure that financial controls are effective, and to produce quarterly financial statements … all of that while concurrently serving as a producer of two major Yale Alumni Chorus events.
Above Rio de Janeiro, Brazil: Robert O’Brien sings tenor solo in world premiere of Fenno Heath’s Cascade at Candelária concert. Below Andrea Moore (left) shares samba dance costume and smile with Cidade de Deus favela resident.
Above Rio de Janeiro, Brazil: Gift of Song Tour production team members Conner Fay and Ann Miller. Below photographer Kori Calvert with Cidade de Deus favela children.
Report of the Membership Committee

E. Scott Calvert ’66, Chair

Mark E. Alberta ’72, Laura Kidd Daniels ’79, Daniel Kim ’99, Ann E. Miller, Roberto R. Martinez, Eugene M. and Florence G. McKelvey ’56, David Walker ’92

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

Our Foundation has just completed a challenging, exhilarating, and evolutionary year. The obvious highlight was the Gift of Song Tour, but behind the scenes, substantial administrative changes have occurred.

While 2003 was a year for Foundation organization, 2004 was one of implementation. Membership’s major task in 2004 was assisting in the development and implementation of our consolidated membership relational database. By January 2005 we will have converted our old databases to the new form. Now that we have a single repository for membership information, we expect a dramatic improvement in accuracy, response, and communications. We thank you for your patience. The second major change in our membership support organization is the advent of a professional, regularly staffed office. In the day-to-day operation of our young Foundation, this represents monumental change. In two short months, our new Business Manager, Erin Hand, has organized and implemented systems and records that make all our previous efforts pale. We are so very pleased to have Erin on board.

In January of this year, the Board approved substantial changes to our membership policies. The Foundation will move to an annualized membership cycle, establish a “Household” Membership class, and adjust the dues structure. We eliminate dues for Members within four years of graduation, with the intent of attracting and retaining more young Members. We expect these changes to help in this year’s major effort — recruiting to expand the membership base.

In order for our Foundation to grow and to have the capacity to expand our outreach, we must recruit. We will certainly grow if every Member is a recruiter, and we ask for your continued assistance in expanding our Foundation.

Report of the Communications Committee

M. Tracey Ober ’85, Chair


The Communications Committee establishes and oversees the Foundation’s institutional communications standards and is responsible for insuring a clear, consistent, and positive appearance for the Foundation in both its internal and external communications.

News of our Yale Alumni Chorus performance in a Rio de Janeiro shantytown captivated Brazilians and was broadcast on national network television. Strangers came up to us everywhere to say thank you.
This is just a taste of the unprecedented publicity we enjoyed, with the help of many new friends, as the Gift of Song Tour reached out across cultures and touched hearts in Brazil, Argentina, and Chile this past summer. We traveled with a package of promotional materials that included news releases, television concert clips, souvenir programs, CDs, posters, banners, lapel pins, ties and scarves, and copies of our print publications. In addition, Members sported clothing and tote bags with our Gift of Song Tour logo.

In 2004, the Foundation produced three professional print publications: our first Annual Report, our first issue of YACophony (a newsletter for Members), and a glossy Corporate Development Proposal. We also published 18 Gift of Song Tour newsletters, which were distributed electronically and posted online. We spruced up our Web presence at www.YaleAlumniChorus.org with a graphic redesign and to provide easy access to Foundation publications, including a frequently updated slideshow of the Tour in progress. We also launched an online credit card payment system and will continue adding features and archives to the site.

We reached out to Members with a professionally staffed office and through YAC Online at Community Zero, which a majority of Tour participants visited weekly to exchange news and gossip. This year, we plan to promote YAC Online among our entire membership and to launch a monthly electronic newsletter.

I wish to thank all members of the Communications Committee for their generous contribution of unique talents and time.

Report of the Audit Committee

Marvin B. Berenblum ’56, Chair
Roger W. Englander ’56, James M. Kingsbury ’56

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

In 2003, we selected BlumShapiro, L.L.P., a Hartford-based accounting firm widely respected for its work with nonprofit organizations, to undertake our first annual audit. We have been very satisfied with their work for the Foundation and have asked them to continue. The Foundation Officers, our Finance Committee Chair, and other Directors have provided our auditors with the full range of information they have requested in connection with the 2004 audit.

Following completion of the audit, our Committee has 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 July 23, 2005.
Report of Independent Accountants

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

We have audited the accompanying statements of financial position of Yale Alumni Chorus Foundation, Inc., as of December 31, 2004 and 2003, and the related statements of activities and cash flows for the years 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 audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits 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 audits provide 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, 2004 and 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.

April 4, 2005
YALE ALUMNI CHORUS FOUNDATION, INC.

STATEMENTS OF FINANCIAL POSITION

DECEMBER 31, 2004 AND 2003

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
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<td>Current Assets</td>
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<tr>
<td><strong>Total Assets</strong></td>
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<td>$130,240</td>
</tr>
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</table>

|                  | 2004     | 2003     |
| **LIABILITIES AND NET ASSETS** |          |          |
| Current Liabilities |          |          |
| Accounts payable   | $4,696   | $11,103  |
| Due to members     | 5,561    | 24,595   |
| Deferred tour participation fees | -        | 51,325   |
| **Total current liabilities** | 10,257   | 87,023   |
| **Net Assets**     |          |          |
| Unrestricted:      |          |          |
| Undesignated       | 38,460   | 37,732   |
| Designated         | -        | 5,485    |
| **Total unrestricted** | 38,460   | 43,217   |
| Temporarily restricted | 7,510    | -        |
| **Total net assets** | 45,970   | 43,217   |
| **Total Liabilities and Net Assets** | $56,227  | $130,240 |

The accompanying notes are an integral part of the financial statements.
YALE ALUMNI CHORUS FOUNDATION, INC.

STATEMENTS OF ACTIVITIES

FOR THE YEARS ENDED DECEMBER 31, 2004 AND 2003

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
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</thead>
<tbody>
<tr>
<td><strong>Changes in Unrestricted Net Assets</strong></td>
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<tr>
<td>Support, revenue and other gains:</td>
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<tr>
<td>Tour/event participation fees</td>
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<td>$ 278,003</td>
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<tr>
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<td>Grants</td>
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<td>Ticket sales</td>
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<td>Other</td>
<td>3,133</td>
<td>9,896</td>
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<tr>
<td>Net assets released from restrictions</td>
<td>6,400</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total unrestricted support, revenue and other</strong></td>
<td><strong>1,058,771</strong></td>
<td><strong>446,401</strong></td>
</tr>
</tbody>
</table>

| Expenses:                   |         |         |
| Program services:           |         |         |
| Latin America tour          | 998,121 | -       |
| Khachaturian tour           | 5,355   | 102,488 |
| Outreach grants             | 7,500   | -       |
| Kremlin tour                | -       | 258,878 |
| **Total program services**  | **1,010,976** | **361,366** |
| Management and general      | 52,552  | 41,818  |
| **Total expenses**          | **1,063,528** | **403,184** |
| **Change in unrestricted net assets** | **(4,757)** | **43,217** |

| **Changes in Temporarily Restricted Net Assets** |         |         |
| Support and revenue:           |         |         |
| Contributions                  | 13,910  | -       |
| **Net assets released from restrictions** | **(6,400)** | -       |
| **Change in temporarily restricted net assets** | **7,510** | -       |
| **Increase in Net Assets**     | 2,753   | 43,217  |
| **Net Assets - Beginning of Year** | 43,217  | -       |
| **Net Assets - End of Year**   | $ 45,970 | $ 43,217 |

The accompanying notes are an integral part of the financial statements
YALE ALUMNI CHORUS FOUNDATION, INC.

STATEMENTS OF CASH FLOWS

FOR THE YEARS ENDED DECEMBER 31, 2004 AND 2003

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
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</thead>
<tbody>
<tr>
<td><strong>Cash Flows from Operating Activities</strong></td>
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<td></td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>$2,753</td>
<td>$43,217</td>
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<tr>
<td>Adjustments to reconcile increase in net assets to net cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
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<tr>
<td>(Increase) decrease in operating assets:</td>
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<tr>
<td>Accounts receivable</td>
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<td>Due from members</td>
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<td>(5,640)</td>
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<td>Prepaid tour and other expenses</td>
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<td>(61,338)</td>
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<td>Increase (decrease) in operating liabilities:</td>
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<tr>
<td>Accounts payable</td>
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<td>Due to members</td>
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</tr>
<tr>
<td>Deferred tour participation fees</td>
<td>(51,325)</td>
<td>51,325</td>
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<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>(39,253)</td>
<td>51,022</td>
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<td><strong>Net Increase (Decrease) in Cash</strong></td>
<td>(39,253)</td>
<td>51,022</td>
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<tr>
<td><strong>Cash - Beginning of Year</strong></td>
<td>51,022</td>
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<td><strong>Cash - End of Year</strong></td>
<td>$11,769</td>
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The accompanying notes are an integral part of the financial statements.
YALE ALUMNI CHORUS FOUNDATION, INC.

NOTES TO FINANCIAL STATEMENTS

Note 1 - Summary of Significant Accounting Policies:

Organization - The Yale Alumni Chorus Foundation, Inc. (the Foundation) was formed as a Connecticut nonprofit 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.

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 statements of cash flows, the Foundation considers all highly liquid investments with an original maturity of three months or less to be cash equivalents. The Foundation maintains deposits in financial institutions that may, at times, exceed federal depositary insurance limits. Management believes that the Foundation’s deposits are not subject to significant credit risk.

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, 2004 and 2003, and no amounts were written off in 2004.

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, 2004 and 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 statements 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.

2. **Designation of Net Assets:**

In 2003, the Board of Directors designated net assets totaling $5,485 in memory of former Foundation member Thomas B. Moorhead for making community outreach grants. These designated assets were spent in full as of December 31, 2004.

3. **Temporarily Restricted Net Assets:**

Temporarily restricted net assets were released from restrictions during the years ended December 31, 2004 and 2003, by incurring expenses satisfying the following purpose or time restrictions:

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<thead>
<tr>
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<th>2004</th>
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<td>Net Assets Released from Restrictions</td>
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Temporarily restricted net assets as of December 31, 2004 and 2003, are available for the following purposes:

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<th></th>
<th>2004</th>
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<td><strong>Total Temporarily Restricted Net Assets</strong></td>
<td><strong>$7,510</strong></td>
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4. **Lease Commitments:**

The Foundation leases its office space under an operating lease that expires May 31, 2005. For the years ended December 31, 2004 and 2003, rent expense totaled $10,655 and $5,280, respectively.
Above Santiago, Chile: Yale bulldog mascots were big hit with public school children during exchange concert at Escuela Francisco Arriarán. Below Rio de Janeiro, Brazil: Yale Alumni Chorus Director Jeffrey Douma onstage at Theatro Municipal concert.
Officers and Directors

Mark R. Dollhopf ’77
President and Executive Producer

Conner M. Fay ’51
Vice President and Chair, Development Committee

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Treasurer

William D. Weber ’60
Secretary
Brit L. Geiger ’68
Assistant Secretary

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Chair, Communications Committee

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McKinney H. Russell ’50

David J. Tang ’89, ’91
Mus M

Linus Travers ’58

Elizabeth J. Weber
Chair, Outreach and Financial Assistance Committee

THE YALE ALUMNI CHORUS AND ITS FOUNDATION

The Yale Alumni Chorus Foundation, starting its third year, grew out of the inspirational activities of the Yale Alumni Chorus, which it now supports and sustains. The Foundation is based on a broad and evolving mission to change lives through music that encompasses much more than the Chorus alone. But the Chorus is where the roots of that mission were established.

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 the indefatigable Mark Dollhopf ’77, whose vocabulary does not include the word “impossible,” these alumni planned a tour to China (China!) and sent out invitations to fellow Yale Glee Club alumni.

An overwhelming response surpassed all expectations and dream became reality with the triumphant inaugural Yale Alumni Chorus Tour to China in 1998. For two weeks, 280 alumni, families, and friends from the United States traveled through the People’s Republic of China on a cultural mission that coincided with a time of especially friendly relations between the two countries.

Performing side by side with Chinese musicians including the Beijing and Xi’an Symphony Orchestras, the Pomegranate Flower Singing School children’s choir, and the Shanghai National Broadcasting Orchestra, 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. Under the direction of David Connell ’91 Mus., the Yale Alumni Chorus even won first place in the China International Chorus Festival.

But for most tour members, the defining, life-changing moment came with a musical exchange at the Xi’an Normal School. Chinese students and Yale alumni across generations from the classes of 1936 to 1997 talked to each other of peace and harmony through that
Above Santiago, Chile: Soprano soloists Stephanie Gregory (left) and Andrea Moore perform Rossini’s Stabat Mater at Iglesia San Francisco concert. Below Santiago, John Matilaine sings spiritual solo during exchange concert with public school children at Escuela Francisco Arriarán.
Above Rio de Janeiro, Brazil: Guest conductor Anton Nanut lauds Brazilian Symphony Orchestra and Yale Alumni Chorus at Theatro Municipal concert. Below Buenos Aires, Argentina: Gift of Song oldest and youngest members Justus Pearson ’40 and Julienne Parolisi ’02 share stage during break at Teatro Colón concert.
universal communicator, which is song. The Chorus then donated a full set of handbells to the school along with instruction in their use, thus beginning a tradition—now embraced by the Foundation—of reaching out to local communities to change lives through gifts of musical legacy.

Later that magical evening in Xi’an, the local hosts generously invited small groups of American visitors into their homes to make dumplings and share a meal. The music did not stop, as strains of Western choral melodies mingled with verses from the Chinese national anthem and echoed through the narrow stone streets carrying a message of hope.

The Chorus and its Foundation continue to foster that spirit of international goodwill, both within the context of world-class choral music and within the hearts of local communities. The Chorus includes talented singers who 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 alumni and it attracts other Members in growing numbers. The U.S. conductor Robert Shaw cited the singing tradition at Yale as one of the seminal influences on 20th century choral performance, with the Yale Glee Club and the Whiffenpoofs among the oldest and most famous of college a cappella singing groups. The tradition of alumni singing began with the Yale Glee Club Associates, founded in 1937.

Word of the new Chorus spread after the trip to China. That trip had touched a chord and returning Choristers described it as a “life changing” experience. By the year 2000, more than 430 alumni singers, family members, and friends had signed up for a second overseas tour, this time to the continent of Europe.

News of the Yale Alumni Chorus had also sparked enthusiasm in some of 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 among Choristers.

Indeed, it required abundant volunteer enthusiasm to manage the undertaking within its $1.8 million budget and for the sheer logistics of maneuvering 430 people around the globe. This spirit of volunteer energy and philanthropy was celebrated with a pilgrimage...
to the gravesite of Elihu Yale at Wrexham, in Wales, where the Chorus sang a memorial service and paid tribute along with University officials to Yale’s founding gift of books.

But again, the most memorable tour moments came in the surprisingly enriching yet simple acts of cultural exchange. The Chorus shared music and a lavish meal with the Smolny Cathedral Choir, which was suffering financially in post-Soviet Russia. The singers performed together and the Chorus left behind sheet music, song books, and hope. In Wales, local performance groups shared the stage with the Chorus at the Stiwt Theatre and later everyone shared a glass of cheer. Then, at the Eisteddfod, a Yale soloist’s haunting performance in Welsh of a favorite folk tune brought forth an unimaginable emotional swell from the audience of 5,000 that left no eyes dry.

In October 2001 in New Haven, the Chorus continued to participate in Yale’s Tercentennial commemorations, including a blowout 300th birthday party at the Yale Bowl for a crowd of 35,000. Alumni singers felt their ties to Yale strengthened and the Alumni Association took notice of the importance of shared interest groups.

Because of contacts made overseas, the Chorus also began to gain artistic recognition in the U.S. and 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 9/11 victims. Two years later and on a happier note, the Chorus debuted at Carnegie Hall 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 sharing the stage. The Chorus hosted the Russian musicians for an educational week in New Haven that culminated with an exchange dinner attended by the Khachaturian family.
After these successes, it became evident that the Chorus was a phenomenon in need of more formal organization. Starting in the fall of 2001, tour leaders met to talk about creating a supporting foundation and, in early 2002, Dollhopf drafted a proposal to form the Yale Alumni Chorus Foundation. After an exhaustive year of volunteer effort, the Foundation gained recognition as a 501(c)(3) charitable organization and held its first Board meeting in January 2003.

With the Foundation now established, the Chorus was able to accept an invitation on short notice to travel to Russia again. On April 8, 2003, at the start of the Iraq War, the Yale group became the first American chorus to perform at the State Kremlin Palace. Again onstage 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 in a moving event broadcast to a Russian television audience of 98 million. At a post-concert 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 songs so dear to them in their native language.

In 2004 the Chorus made another emotional journey, this time on a Gift of Song Tour to Brazil, Argentina, and Chile to commemorate a 1941 Yale Glee Club tour that had made history and changed the nature of student singing in that region forever.

Now under the baton of Jeffrey Douma, the Chorus blossomed vocally and again shared the stage with leading foreign orchestras: at Teatro Castro Alves in Salvador, Brazil, with the Bahia Symphony Orchestra; at Theatro Municipal in Rio de Janeiro with the Brazilian Symphony Orchestra and Maestro Anton Nanut; at Teatro Colón in Buenos Aires, Argentina, with members of the Buenos Aires Philharmonic Orchestra; and at Iglesia San Francisco in Santiago, Chile, with the Clásica Orchestra.
The Yale Alumni Chorus Foundation also deepened its sense of mission as Ambassadors of Song in reaching out to local communities to change lives. The Gift of Song Tour established a youth chorus in a Rio de Janeiro *favela*, or shantytown, and performed a benefit concert there with local drummers that ended up with everyone—singers and *favela* residents alike—dancing together to pulsating samba rhythms. Later in the Tour, in La Plata, Argentina, the Foundation sponsored a Choral Festival and Cultural Exchange Dinner with eight Argentine choruses that also ended up with a night of dancing and singing together. The founding and history of those choruses had been directly influenced by the Yale Glee Club’s 1941 Latin American tour. And in Chile, the Foundation provided Spanish-language resources for public school music teachers and sponsored an exchange concert with several children’s choirs. Some of the Chilean schoolchildren were so fascinated that they turned up that evening to see and hear the Chorus perform more formally.

The Yale Alumni Chorus Foundation supports and sustains the work of the Chorus as well as an expanding program of choral music education and appreciation. Among its activities in the U.S., the Foundation has established a youth chorus at the remarkable Amistad Academy, a charter school in New Haven, Connecticut, and has funded a music appreciation program at the O’Gorman Garden & Center, an inner-city educational facility for young children in Harlem, New York. In addition, the Foundation sponsors and otherwise encourages the composition of new choral music by leading composers.

Historically, the magic of the Chorus preceded the Foundation. And now that same magic energizes a Foundation engaged in a broad range of activities, all related to its mission of promoting international harmony through choral music.

- M. Tracey Ober ’85

*Rio de Janeiro, Brazil: Children welcome Chorus to Samba School in Cidade de Deus favela.*
The Yale Alumni Chorus Foundation, Inc. is grateful to all of the individuals and institutions that made gifts to support our mission during 2004.

Generous support was received from a wide variety of sources, including Members, friends, businesses, other foundations, and charitable trusts. This support included dues, tour participation fees, contributions, grants and gifts in kind, and it totaled well over $1 million.

We wish to acknowledge contributions from the following businesses, foundations, and trusts, whose support was particularly gratifying:

Charitas Americas Foundation
Classical Movements, Inc.
IBM
The Justus Pearson Humanitarian Trust
VARIG Brazilian Airline
Wachovia Bank N.A. (Chile)
Wachovia Securities, Chile, LLC
The Weldon Group

Foundation Members and friends who made gifts to the Foundation are listed below.

**Individual Gifts of $10,000 and above:**

<table>
<thead>
<tr>
<th>Scott and Kori Calvert</th>
<th>John and Joanne Gerlach</th>
<th>James H. and Judith M. Murray</th>
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<tr>
<td>Richard B. Collins and Judith Reid</td>
<td>William B. and Judith K. Holding</td>
<td>Maggie Rogow, Michael Bales, and Arden Rogow-Bales</td>
</tr>
<tr>
<td>Gene and Charlie Dilks</td>
<td>Alice and Vertrees Hollingsworth</td>
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<td>Brit L. Geiger and Mary Sue Lindley</td>
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**Individual Gifts of $5,000 and above:**

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<tr>
<th>Allan Appel and Suzanne Boorsch</th>
<th>John F. Davenport and Batya Miller</th>
<th>Ashbel G. Gulliver, Jr. MD</th>
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<td>John and Ann Arscott</td>
<td>Diana Russell Deacon</td>
<td>John and Pamela Hanold</td>
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<td>N. Victor Dial</td>
<td>Rita F. Helfand, MD</td>
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<td>Conant and Judy Atwood</td>
<td>Dennis and Susan Douma</td>
<td>Jerome and Patricia Johnston</td>
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<td>Dr. and Mrs. James L. Downey</td>
<td>James M. Kingsbury</td>
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<td>Charles F. Booth and Marjorie Morris</td>
<td>Job Emerson</td>
<td>Lawrence and Roberta Krakoff</td>
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<td>Roy J. Byrd and Karin H. Krueger</td>
<td>Richard Everett III and Frances C. Everett</td>
<td>James H. Lovell and Katherine Yates</td>
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<td>Lisa K. Catapano-Friedman, MD and Robert S. Catapano-Friedman</td>
<td>Conner and Evelyn Fay Martin and Casey Fenton</td>
<td>Robert S. and Margaret L. Northrup</td>
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<td>Community Foundation, on behalf of Fred Pittman in Honor of Bill Flanders</td>
<td>Michael P. and Nancy Elizabeth Finlay</td>
<td>Paul G. and Elizabeth Nyhus</td>
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<td>R. William Couchman</td>
<td>Landa M. and Jefferson Freeman</td>
<td>Theodore A. O’Leary</td>
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<td>Edward W. Friedman</td>
<td>Griffith L. Resor III and Pamela Resor</td>
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<td>Ronald G. Sampson</td>
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<td>John and Susan Sawyer</td>
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Karen Schoenberger
Dr. and Mrs. James A. E. Spencer
A. Morgan Stobbins
Barney and Bonnie Stewart

Dr. William F. Streicker
John Temple Swing and Devereux Swing
Denise and Robert Teicher
Howard K. Thompson, Jr., MD

William D. and Elizabeth J. Weber
Harold P. Weintraub and Mary H. Thomsen
Michelle B. Yanow and Adam Shapiro

Individual Gifts of $2,500 and above:

Thomas and Carol Aikenhead
Mark E. Alberta
Daniel S. Allan
Ronald A. and Cynthia Allison
Merriol and Douglas V. Almond, MD
Elizabeth Convey Astrachan
Rosalyn A. Chrenka
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Fidelity Investments
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Mark F. Fittipaldi
Gerald and Susan Franklin

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Miguel A. Garcia
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Kenneth W. and Toni Liebman
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Brenda Lydecker
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Ann E. Miller
Robert Lloyd Nelson
James Newby and Patrice Moore
Valerie C. Norton, MD
M. Tracey Ober
Robert O’Brien

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Margaret Wickwire and William Rogers
Raymond S. Williams
Patricia Day Williams
John N. Williams
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Clarence E. Zimmerman

Individual Gifts of $1,000 and above:

Jeannie and Henry Becton, Jr.
Marvin B. and Susan A. Berenblum
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Jeffrey Collins
Donald D. and Belinda A. Eddy
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Ellen R. Marshall and Robert Arnold
Eugene and Florence McKelvey
Warner and Cheryl North

Julianne Parolisi
Mary Bartlett Reynolds
Victor Ringel
Jane Sloat and daughters
Pamela Porter and Jill Thorpe, in Memory of Jonathan W. Sloat
Individual Gifts of $500 and above:

<table>
<thead>
<tr>
<th>Martin J. Brennan III</th>
<th>Boyd S. and Brenda Murray</th>
<th>Raleigh M. Tozer</th>
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<td>David Walker</td>
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<td>Carter and Constance Doran</td>
<td>Frank F. and Kathleen Ober</td>
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All other contributions:

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<th>Margaret Adams</th>
<th>Russel Goddard</th>
<th>James Owens</th>
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<td>Nancy Adams</td>
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<td>The Reverend Thomas W. Bauer</td>
<td>Alexander N. (Scott) Gunn II</td>
<td>Kathryn and Richard</td>
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<td>James B. Rule</td>
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<td>Anne Finley Schenck</td>
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<td>Paul L. Springer</td>
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<td>Augustus F. Kinzel, MD</td>
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<td>Jody Staunton</td>
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<td>Duard Sumner</td>
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<td>Susan Switzer</td>
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<td>Margery Fates</td>
<td>Craig Mathews</td>
<td>James L. Wallace</td>
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<td>Belina Mizrahi</td>
<td>The Wilder Family</td>
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<td>Michael Moore</td>
<td>Charitable Fund</td>
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Whether leading samba drummers at an informal exchange concert in Cidade de Deus in Rio de Janeiro or directing Chorus and orchestra in more formal circumstances in Santiago, the directors’ challenges and opportunities seem similar.
