

2017-18 ANNUAL REPORT



THANK YOU

DEAR FRIENDS,

From our homes at Maurice Abravanel Hall and the Janet Quinney Lawson Capitol Theatre, to the starry skies of Deer Valley and the remote corners of our great state, Utah Symphony | Utah Opera touched over 300,000 lives during our 2017-18 season.

Beginning with GRAMMY-winning violinist Augustin Hadelich playing Beethoven's Violin Concerto and ending with Concertmaster Madeline Adkins performing Korngold's Violin Concerto on a unique violin made in 1782, the season took audiences on a journey through a wide variety of musical styles. Audiences were dazzled by guest artists Hilary Hahn and Audra McDonald, came together in song with the annual Messiah sing-in, and were mesmerized by exciting cinematic experiences with our Film series.

Without a doubt, the centerpiece of Utah Opera's 40th Anniversary season was a new production of *Moby-Dick*. Created from the ground up in the company's Production Studios by our incredible local artisans, this artistic endeavor garnered national recognition. Renowned soprano Renée Fleming performed in a spectacular gala concert, and a sparkling production of *Die Fledermaus* concluded the season.

Further accomplishments included a renewed contract with Music Director Thierry Fischer through 2022, a four-year collective bargaining agreement with our

musicians, and a refreshed commitment to building on our American Opera initiative, highlighting works by American composers and featuring prominent American performers and designers, and innovative approaches. Finally, we are happy to report a balanced budget for the sixth consecutive year.

Serving youth continues to be a vital part of our mission. In 2017-18 we engaged over 157,000 K-12 students—that's 40% of the Utah's schoolchildren—and supported the work of over 7,000 dedicated teachers.

Thank you for all you do to sustain our artistic and educational excellence. We hope you enjoy reading about the impact of your support in the following pages.



PAUL MEECHAM
President & CEO



KEM GARDNER
Chair, Board of
Trustees

FINANCIAL SUMMARY

Thanks to you, we ended our 2017-18 fiscal year with a balanced budget for the sixth year in a row.

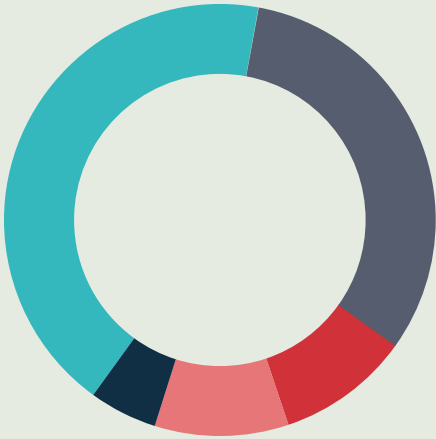


REVENUES

\$23,302,798

2017-18 REVENUES

| | | | |
|---------------------------------|---|-----|-------------|
| Contributions | ● | 40% | \$9,295,038 |
| Performance | ● | 31% | \$7,300,821 |
| Government Grants | ● | 19% | \$4,464,207 |
| Investment & Set/Costume Rental | ● | 10% | \$2,242,732 |



EXPENSES

\$23,287,364

2017-18 EXPENSES

| | | | |
|-------------------------------|---|-----|-------------|
| Orchestra Salaries / Benefits | ● | 43% | \$9,902,400 |
| Artistic and Operations | ● | 32% | \$7,537,695 |
| Administration | ● | 10% | \$2,305,353 |
| Marketing | ● | 10% | \$2,416,426 |
| Development | ● | 5% | \$1,125,490 |

2017-18 UTAH SYMPHONY SPECIAL MOMENTS



Violin superstar Hilary Hahn (above) joined Thierry Fischer and the Utah Symphony at Abravanel Hall, playing Dvořák's dramatic Violin Concerto. Did you know that in preparation for this special concert, Hilary Hahn committed to practicing for 100 days straight?

And what better way to end a splendid season in Abravanel Hall than to hear Concertmaster Madeline Adkins (right) performing Korngold's Violin Concerto. She performed the 1945 piece on her unique violin made in 1782—loaned to her by Gabrielle Israelievitch, wife of former Toronto Symphony concertmaster Jacques Israelievitch, who passed away in 2015.

"She is so gracious to lend it to me to play. It's good for violins to be played rather than to sit in a museum or a house or something. They're kind of living, breathing things—they do better when they're played. It's a partnership you have with your instrument."
—Madeline Adkins





Continuing the distinguished tradition of Maurice Abravanel and the many recordings made during his tenure, the Utah Symphony released the first of a three-volume Saint-Saëns recording cycle. The project marks the first recording of all five Saint-Saëns symphonies by an American orchestra and this first volume features Symphony No. 3 ("Organ") with soloist Paul Jacobs.

"Thierry Fischer leads a superb, thoroughly enjoyable reading of Saint-Saëns's Organ Symphony...Fischer seems to believe in every note, and—as in the Organ Symphony—inspires fiercely committed playing from the orchestra throughout."
—Gramophone

"Right from the outset, one cannot fail to be struck by the Utah orchestra's splendidly crisp ensemble and infectious application...Hugely enjoyable stuff, and very strongly recommended."
—Classical Ear

2018 was the year of Leonard Bernstein's one-hundredth birthday, which called for multiple celebrations. In addition to the concerts of Symphony No. 2: *The Age of Anxiety* featuring guest pianist Conrad Tao, and *Chichester Psalms*, featuring the Utah Symphony Chorus and University of Utah Choirs under the direction of Dr. Barlow Bradford, and the Madeleine Choir School choristers, Utah Symphony and Utah Opera joined forces to present a spectacular production of Bernstein's *Candide* at Abravanel Hall.

UTAH SYMPHONY EDUCATION

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What would it take to bring 40-50 musicians, their instruments, and all of their equipment to a stage in rural Utah? Some amazing logistics and a dedicated group of musical professionals! That's exactly what happened this year for over 36,121 students in 271 schools as the Utah Symphony traveled across the state.

Every season we extend the invitation for students and teachers to visit our home in downtown Salt Lake City. In the spring of 2018, almost 20,000 students from 211 schools were bussed in for the 5th Grade Concerts at Abravanel Hall. We were particularly excited to be a part of the Go West! Festival, combining music with social studies school curricula that focus on the United States.



"I really like the slide show that was shown to us. When I was listening to the songs I felt I was venturing in the west and going on amazing adventures and waltzing in a barn... You opened up my eyes to music!"
—Student, Parkside Elementary, Salt Lake School District

To keep the conversation going beyond the school concerts, Utah Symphony provides supplemental teacher materials for school concerts and main season concerts.

Teachers can earn re-licensure credits when they attend a Utah Symphony Masterworks concert and pre-concert lecture.

"It was a wonderful way for me to earn re-licensure hours with actual arts experience! It made me excited to think that I could help children develop a love of the symphony! Maybe I will even teach a future musician for the Utah Symphony!"
—Teacher, Davis School District



UTAH SYMPHONY | UTAH OPERA
BACK TO SCHOOL Report to the community

2017-18 SCHOOL YEAR
UTAH SYMPHONY
SERVED

40%
OF UTAH'S
PUBLIC SCHOOLS



76K+
652K

12% of UTAH'S PUBLIC SCHOOL STUDENTS



3K+

TEACHERS



11 HOURS / WEEK

for a total of
381
instructional hours
over the school year.

#MusicEdMatters

UTAH OPERA



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"Utah Opera's 40th Anniversary Season was, in a word, extraordinary. Featuring world-class artists, it was a season in which our repertoire celebrated the legacy of the company while also highlighting one of the finest contemporary works of our art form. We've never had as many eyes from around the world focused on Utah Opera as the 2017-18 season and we dazzled them with our presentations. A new bar was set for company and community and now we must continue to work to not only maintain but move even higher."
—Christopher McBeth,
Utah Opera Artistic Director



The traditional symbol for a 40th anniversary is a ruby. These gems are thought to possess passion that is still strong after forty years, and for Utah Opera's 40th anniversary season, this was definitely a special year.

We began our 40th anniversary season by sharing opera with the community during our 40 Days of Opera Festival. With each event, we celebrated the beauty, tradition, and power of opera. Celebrations kicked off with a fundraising gala for Opera in the Schools during *An Evening with Renée Fleming*.

What better way to close the festival than with Puccini's *La bohème* which was the first opera Utah Opera performed over 40 years ago starring founder Glade Peterson as Rodolfo.



2017-18 UTAH OPERA SPECIAL MOMENTS

"It is cause for celebration that Jake Heggie and Gene Scheer's epic Moby Dick has been realized in a handsome new physical production by Utah Opera...[it] not only keeps all of the fluid changes and atmospheric background for the monumental story, but actually also improves the stature of the work...this was such a stunning achievement full of so many memorable components, that it is easy to predict this winningly re-imagined Moby Dick will have a long and full run on national and world stages."
—James Sohre, Opera Today, January 28, 2018

More than just a classic and timeless story, our new production of Jake Heggie's and Gene Scheer's *Moby-Dick* took us on a journey beyond the deep blue.

"It's a story about obsession, of course, and about the destruction of the human soul by its own dark demons. So I guess you could say Moby-Dick is about both the best that humanity can be, and the worst. It's dark and light, all in the same piece."

—Kristine McIntyre, Director

The set and costumes, constructed by Utah Opera's in-house artisans, will continue their journey at opera companies throughout the United States and in the European premiere of the opera. This monumental project was thrilling, and helped propel Utah Opera forward as a home for modern operatic works.



UTAH OPERA EDUCATION



Can you recall the first time you heard opera? Each year over 65,000 Utah students experience opera for free with our five Resident Artists (pictured below)—some for the very first time!

Utah Opera's school programs give students the opportunities to develop skills in music, as identified in the state core curriculum, while they are being introduced to the basic elements of opera.

Utah Opera's education programs are made possible in part because of generous funding from the Elizabeth Brown Dee Fund for Music in the Schools and the Professional Outreach Program to Schools which is funded by the Utah State Legislature and administered by the Utah State Board of Education.

"I think the biggest advantage of this assembly is to give the students an opportunity to hear something very few, if any, of them have the chance to experience. It opens up their minds to new, creative possibilities. It makes opera accessible. I love it!"

—Midvale Elementary School Teacher, Canyons School District



UTAH SYMPHONY | UTAH OPERA

BACK TO SCHOOL Report to the community

2017-18 SCHOOL YEAR

UTAH OPERA

SERVED

35%
OF UTAH'S
PUBLIC SCHOOLS



81K+

652K

12% of UTAH'S PUBLIC SCHOOL STUDENTS



4K+

TEACHERS



15 HOURS / WEEK

for a total of
544
instructional hours
over the school year.

#MusicEdMatters

DEER VALLEY® MUSIC FESTIVAL

To attend a Deer Valley® Music Festival concert is to take advantage of a superb opportunity to experience one of the foremost symphonies in the United States while drinking in the sublime beauty of the natural surroundings.

46,870 people attended the festival in 2018, enjoying thirteen performances on the mainstage, featuring artists such as Rick Springfield, Sutton Foster, Amos Lee, and Big Bad Voodoo Daddy, and four chamber performances at St. Mary's Church.

An exciting addition to the summer festivities were our pop-up performances featuring USUO ensembles and musicians. The musical happenings kicked off with three mini concerts in collaboration with Arts Pianos for All and the Park City Summit County Arts Council, followed by music games for children in support of the library's summer reading theme "Libraries Rock!" Other musical events included masterclasses, a performance by our Utah Symphony Youth Guild, and more!



UTAH SYMPHONY | UTAH OPERA

Abravanel Hall

123 West South Temple
Salt Lake City, Utah 84101

SEASON SPONSOR

GEORGE S. AND DOLORES DORÉ ECCLES
F O U N D A T I O N

VISION STATEMENT:

USUO will be recognized nationally as a leader in artistic excellence, community service, innovative thinking, sound governance, and financial stability. We aspire to be known as a top orchestra and opera company, a renowned summer music festival, a destination for artists, an inspiration for audiences, and the beloved cultural treasure of our entire state and beyond.

MISSION STATEMENT:

*Connect the Community
through Great Live Music.
Perform – Engage – Inspire*

