# UTAH SYMPHONY EDUCATION ANNUAL REPORT

## 2018-19 Total Services Provided to Utah Students and Teachers

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<th>Total # of Districts</th>
<th>Total # of Charter Schools</th>
<th>Total # of Schools</th>
<th>Home School Students</th>
<th>Total # of Instructional Hours</th>
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<td>141</td>
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DESCRIPTION OF SERVICES

CONCERTS IN SCHOOLS

FULL AND CHAMBER ORCHESTRA CONCERTS

<table>
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<th>Districts</th>
<th>Charters</th>
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<th>Teachers</th>
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<tbody>
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The core of Utah Symphony’s educational offerings is concerts serving all school districts. The POPS Legislative mandate ensures equity in the geographic distribution of our services, and the requirement that the services be free does not restrict participants to those of higher income. Utah Symphony goes beyond the mandated service to each district every three to five years, by performing every year in all districts along the Wasatch Front from Ogden and Weber in the north to Nebo in the south.

Experiencing the actual art form at its professional best is a crucial part of arts education and forms an important part of the core curriculum. Pre-concert curriculum-based preparation provides a basis for understanding; attending a concert brings together all that the students have studied, and learning comes to life.

Description of the Programs

Utah Symphony School Concerts, performed throughout the state, are based on thematic material and include musical demonstrations and introductions of the music. Each year we create an elementary and a secondary program for both full orchestra (about 75 musicians) and chamber orchestra (about 45 musicians). Having four concert programs gives us flexibility to best serve diverse student populations in venues across the state. The Utah Symphony gave 41 school concerts this year. In addition to 27 concerts along the Wasatch Front (Weber to Nebo), the orchestra traveled by bus to Roosevelt, Vernal, Coalville, Mt. Pleasant, Price and Moab to perform on-site school concerts. We invite local legislators to every school concert.

In the repertoire selection for 2018-19, we focused on building engaging programs that connected to subject areas beyond music. For the full orchestra elementary program, we highlighted storytelling in music and how composers have interpreted folklore and fairytales. In the final piece of the program, we led students through a new musical story about peer pressure. Students were first introduced to the critical story moments through orchestral demonstrations accompanied by large poster boards; then, while the orchestra played the piece in its entirety, the Symphony Education Manager held up the poster boards when those musical moments reappeared. For the full orchestra secondary program, we focused on how various composers have been inspired by the works of William Shakespeare. During a portion of the concert, a drama student from the hosting school read excerpts from Romeo and Juliet that directly correlated to the following movement from Prokofiev’s ballet Romeo and Juliet played by the orchestra. The chamber orchestra programs focused on the instruments and sections of the orchestra, as well a variety of some basic elements of music. Our lively narration and musical examples provided guided listening for students and teachers.

During the symphony I learned about tempo, timbre, melody, and harmony. I really liked the rhythm. In the last song, the rhythm matched the words of the story.

I learned a lot of things at your concert. I didn’t know that you could use the stick side of your bow!

I have just started learning how to play the flute, so I loved to see how good I could get if I practiced.

   Students, Westridge Elementary/Provo SD
Associate Conductor Conner Gray Covington connects very well with the students. The elementary concert programs also included moments of audience participation to enhance active listening and keep attention focused on the experience.

All teacher materials, including recordings of the music, were provided online this year. Teachers only had to play the Concert Preparation PowerPoint, and they could learn along with their students.

The materials for elementary programs included:

- Tracks of recordings of the concert music.
- A PowerPoint presentation introducing the music of both the elementary programs, information about what to expect at a concert, concert etiquette, and links to some information about the musicians of the Utah Symphony. No advance teacher preparation was necessary.

The materials for secondary programs included:

- Tracks of recordings of the concert music.
- A PDF with general information about the program and concert etiquette as well as ways to connect the concert music to the secondary Music Connections and Music Aesthetics curriculum.

To help facilitate the performances, schools provided student crews to help with the load-in, concert production, and load-out, working side-by-side with our professional crew. For stage crew students especially, this is an opportunity to see how the skills they are learning in high school are developed and used in a professional setting, helping make them career-ready. In return these students were given ticket vouchers to upcoming Utah Symphony concerts.

The Symphony Education Manager talked with District Arts Coordinators and music teachers in each school we visited to determine how we might best meet their needs with our variety of offerings.

Evaluations for teachers and students were sent out in a follow-up email.

Teachers who responded to our survey agreed that concert programming was age-appropriate and a good use of classroom time. When classes of students wrote with questions, Utah Symphony education staff responded.

Student Learning and Connection to the Core Curriculum

Pre-concert preparation and narration at the concert identify the elements of music and their role in communicating ideas and feelings. The narration makes connections between the music and the cultural and historical context in which it was written, and helps students build a listening vocabulary based on the musical elements. Through demonstrations and guided listening, students also have the opportunity for aesthetic development, creating a basis for future music preferences. Students can then respond to the performance, bringing their own interpretation and meaning to their evaluation of the experience.

Elementary teacher materials give opportunities for connections to the language arts, social studies, math and music curriculum. Secondary materials primarily connect to the music curriculum.

Students’ life skills are enriched by learning audience behavior and observing the stage presence exhibited by the orchestra musicians. Students particularly notice the great result of all the musicians working collaboratively together. In their letters, students express appreciation for how much practice has gone into giving such a polished performance and note that this has inspired them to work harder.
Students write that they are inspired to take up an instrument, or to practice harder on one they are already learning. Secondary students, who have many pressures on their elective opportunities, find inspiration to remain in band or orchestra, reaping the many rewards of discipline, collaborative effort, artistic expression, and the strong bonds of a musical peer group.

I loved hearing your stories. I loved hearing the different sounds of the instruments. I liked that you did a song for pushing you to do something [peer pressure]. We all loved your show!

First of all let me start off, you had wonderful music and the storytelling was absolutely amazing. I could really feel myself in the story.

Students, Bates Elem/Weber SD

Your music was amazing. It put me in a better mood. Thanks!

Student, Brockbank Elementary/Nebo SD

I want to let you know that you made me want to play the cello. Keep doing amazing [work]. Keep inspiring others.

You guys have great performance skills. Your shifting and your tune [intonation] sound amazing.

Student, Sunset Jr. High/Davis SD

The concert started with an amazing opening, called “Flight to Neverland.” That was just so magical. I felt like fairies were flying around me begging me to come play. “Firebird” also had so much adventure with amazing melodies and harmonies. I felt like I was the here, and I was the one the firebird was helping. I loved the villain and his minions and how the instruments made me feel like them too. All the songs were amazing, and they all came to life.

I felt a connection to your songs—especially [the one about] peer pressure because it brought back memories from when kids have tried to make me do something I didn’t want to do.

Students, Westridge Elementary/Provo SD

Thank you so much for making this opportunity accessible by bringing it so close to us. There is no way we could have afforded to take our orchestra to Salt Lake for a performance. The students were definitely inspired, thank you!

Teacher, Vernal Middle/Uintah SD

MEET AND GREETS and MUSICIANS IN THE CLASSROOM are often scheduled in conjunction with school concerts. Descriptions of these events can be found under Interactive Events with Musicians on page 12.
CONCERTS & EVENTS AT ABRAVANEL HALL

5TH GRADE CONCERTS

<table>
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<th>Districts</th>
<th>Charters</th>
<th>Schools</th>
<th>Hours</th>
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Fifth Grade Concerts give students an opportunity to hear the Symphony in acoustically-acclaimed Abravanel Hall. A field trip to Abravanel Hall is also a chance for many students to experience the beauty that can be achieved in architectural design, as a tribute to the importance of art and culture in their community. This can be an important experience of social and civic responsibility which demonstrates promotion of the common good.

This year the 5th Grade concert was entitled, “From Many Lands, One America,” and it focused on historical waves of immigration to the United States and the music of the peoples who made up the biggest population of immigrants in each wave. This topic seemed particularly salient, and for the most part, was warmly received by teachers.

Using the historically agreed upon waves of immigration, we worked through a timeline of how peoples of different cultures came to be in the US in mass quantities. This topic tied in very well to the 5th grade social studies curriculum which specifically includes immigration in the United States. Starting with the arrival of the Europeans in 1607, we featured Copland’s “Simple Gifts” from Appalachian Spring. Students had the opportunity to sing “Row, Row, Row Your Boat” in a round to demonstrate the canon of Copland’s famous tune. In combination with the arrival of the European settlers, we featured music by black composers who both were closely connected to slavery—Florence Price and William Grant Still. Still’s grandmother was a slave, and Price’s piece directly related to the type of work slaves were brought to do. We presented Price’s “Nimble Feet” from Dances in the Canebrakes and the third movement, “Humor,” from Still’s Afro-American Symphony. From there we moved to the second wave of immigration highlighting the influx of Asian immigrants (particularly the Chinese) that came here to work on the Transcontinental Railroad through a piece called “Dancing Moonlight” by contemporary (living), female, Chinese composer Wei Dai. This presented the opportunity to discuss the unfair treatment of Chinese laborers who were mostly employed by Central Pacific compared to the European laborers (largely Irish immigrants) who were employed by Union Pacific. For the third wave of immigration, we chose the Overture to Der Schneemann by Erich Wolfgang Korngold, an Austrian Jewish composer who fled to the US to escape the Holocaust in 1938. And finally, to highlight the fourth wave of immigration, we chose Jose Pablo Moncayo’s piece Huapango, lively dance music that showcases three Mexican folk tunes. With this piece, students tried to clap a hemiola, a rhythmic device in which contrasting beat patterns are presented simultaneously. Students were encouraged to consider the wide array of pleasures (music, food, art) provided by immigrant communities sharing their culture in America.

Before the concert, students seated in the hall could watch a pre-concert slide show full of information about the concert, the Utah Symphony members, the stage plot, and funny music jokes!
Assistant Conductor Conner Covington collaborated with education staff to assure a focused narration that corresponded closely with the thematic thread and supported teaching of the core curriculum. Students were involved in the performance at various times throughout the concert with interactive activities.

During the concert, a slide show reinforced the composer names and their pieces. Pictures of the music’s subject matter, facts about the piece or composer, and arrows to highlight specific families of instruments or individual instruments were projected on a screen behind the orchestra to engage the students’ imaginations visually as well as aurally.

A corps of nearly 60 volunteer docents visited the hundreds of participating schools to prepare students for this exciting field trip (see the next section of this report).

Prior to each concert, teachers received information on how to access and use our online materials which were formatted similarly to those for our in-school elementary programs described on pages three and four. The concert preparation materials were for those classrooms that might not have a docent visit, especially charter and private schools. The other materials were to be used as follow-up to the concert.

The ten 5th Grade Concerts were attended by students from the Alpine, Canyons, Davis, Granite, Jordan, Morgan, Murray, Salt Lake City, South Summit and Tooele school districts, charter schools, private schools and home-school groups.

I loved the facts about the songs. I loved the different types of music and who wrote it and why they did and where they got their inspiration.

The symphony was so great that I couldn’t sleep that night. I was on the edge of my seat!

I wish I could go and watch that performance every week! You guys and gals inspired me so much that I am going to be in orchestra next year!

It really inspired me to write songs for my guitar and my sister’s violin! So thank you for lighting that fire in me. It really made me happy.

Students, Fox Hollow/Jordan SD

Student Learning and Connection to the Core Curriculum

The text on pages 3 and 4 describes these connections to all Utah Symphony education concerts.

It was super fun and enjoyable. I learned a lot from it like canons and how jazz was made with spirituals.

Herriman Elementary/ Jordan SD

Thank You again for this wonderful experience! I LOVE how you incorporated immigrants this year! My students felt represented.

Teacher, Dual Immersion Academy/ Charter

I loved this year’s theme. It fit our Social Studies Curriculum well and provided a diverse selection of music.

Teacher, Roosevelt Elementary/ Granite SD
5TH GRADE DOCENT PRESENTATIONS

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<td>160</td>
<td>124.5</td>
<td>626</td>
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Docents made 166 presentations to fifth-graders to prepare them for the 5th Grade Concerts at Abravanel Hall.

The Symphony Education Manager trained the volunteer docents, who included Symphony Guild members, retired teachers, and Utah Symphony staff. Each docent was given a lesson plan and a flash drive with a PowerPoint presentation, to ensure consistency in presentation. Docents were invited to attend a rehearsal for this concert to help bring the music alive for them, which in turn added to their enthusiasm when presenting the materials to students.

Each visit was approximately 45 minutes and included student participation and discussion. Starting with a brief introduction to Abravanel Hall, the presentation then oriented the students to the theme of the concert, the featured composers and their music. The story of the waves of immigration reinforced and expanded upon topics that the students covered in their social studies. Having this introduction in the school setting makes it possible to insert many opportunities for the docent to invite student comments and questions.

Teachers were given access to classroom materials on our website so they could provide additional concert preparation and follow-up. Connections to the 5th grade Core Standards and Core Music and Social Studies curriculum were highlighted.

The docent is significant, please continue to offer the classroom presentation.
Teacher, Rose Creek Elem/Jordan SD

Transcontinental Railroad

Chinese Workers
Wage: $31 per month
Expenses: housing, food, and tool rental
Hours: 11-hour days

European Workers
Wage: $35 per month
Expenses: None
Hours: 9-hour days

Huatango
Jose Pablo Morcaya

Melody #1
Trumpet and Harp

Melody #2
Oboe

Melody #3
Flute

American Music

From Many Lands,
One America
OPEN REHEARSALS AND TOURS

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<th>Districts</th>
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Open rehearsals gave students the opportunity to see the orchestra at work. Pre-rehearsal talks introduced students to Abravanel Hall, the orchestra, and the music to be rehearsed. Teachers occasionally requested information about careers in music. In addition to the opportunity to hear a live performance of music from the orchestral repertoire, students got a rare look into the level of professionalism that allows the orchestra to assemble a polished performance in just a few rehearsals. Each musician demonstrates discipline and integrity in having their part fully prepared, and teamwork as they worked together in rehearsal. Students could use this opportunity to heighten their music listening skills and reflect on music’s impact on culture and history. They could also take inspiration from the results of hard work they witnessed on stage, applying it to their personal experiences practicing, rehearsing, and performing. For students considering careers in music, observing professionals in rehearsal is helpful in getting them college or career ready.

Tours introduced students to the architectural and acoustical properties of Abravanel Hall. We usually also use time on the tours to talk a bit about careers in orchestral music—professional musicians, staff positions, and the importance of volunteers to all non-profit arts companies.

YOUTH SYMPHONY FESTIVAL

Fourteen youth symphony orchestras from Nebo to Logan and from St. George came to Abravanel Hall, each giving a 20 to 30 minute formal performance for members of the other orchestras. The Symphony provided the venue and some of the equipment for the day’s performances. Some of these orchestras were district honors orchestras, while others were independently organized. For the second year, one of the partner orchestras arranged for adjudicators who provided comments evaluating each orchestra’s performance. Orchestra directors had the opportunity to reconnect with colleagues during lunch. After the Festival, the Symphony Education Manager met with orchestra directors to select the students who would participate in the All-Star Evening concert later in the season.

(Note: While most of the participating students were in public schools, attendance figures from this event are not included in the statistics for this report because they did not work directly with Symphony artists. Student numbers totaled just under 1,000.)
STUDENTS IN PERFORMANCE

STUDENT SOLOISTS WITH THE SYMPHONY

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Salute to Youth

Our Salute to Youth concert featured eight students (six in public schools, one homeschool, one in college) each performing a movement of a concerto with the Utah Symphony. After undergoing an intensive audition process, students selected to perform in the concert met with the conductor to study the score, discuss matters of interpretation, and refine performance skills. Then they rehearsed and performed with the orchestra. Three of the soloists participated in an interview that was posted to our Facebook page. Soloists received a CD of their performance with the Symphony. Thus, very early in their musical careers they have experienced success in setting a goal, maintaining the discipline to achieve it, exploring their personal artistic choices with professional musicians, and receiving the recognition of their community through a public performance that attracted newspaper articles and reviews. This experience boosts their college application and audition opportunities, certainly making them more college and career ready.

STUDENTS AS PART OF THE SYMPHONY ENSEMBLE

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All Star Evening Side-by-Side

The All-Star Evening Concert gave 56 high school students (three of whom attended private school and another two were homeschooled) the opportunity to perform side-by-side with the Utah Symphony. The selection of students is a collaborative process with youth orchestra directors. Students participated in three rehearsals with Associate Conductor Conner Covington, a sectional led by a Utah Symphony musician/mentor, a rehearsal with the orchestra, and a public performance in Abravanel Hall. Utah Symphony principal players often gave individual solo opportunities over to the student musicians. Rehearsals with our conductor gave them a new level of insight into analysis of the interpretive nuances appropriate to the repertoire. One student took over our Utah Symphony Instagram the day of the concert.
INTERACTIVE EVENTS WITH MUSICIANS & STUDENTS

MEET AND GREETS

<table>
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Meet and Greets began years ago at the request of a district arts coordinator and have been popular ever since. In between school concerts, Utah Symphony musicians chatted informally with music students while enjoying refreshments provided by the hosting school. This year Meet and Greets were held at Park City, Cottonwood, Herriman, Orem, Murray, Union High Schools, Sunset Junior High School, and Bryant Middle School. These sessions usually lasted about 30 minutes. Students had a chance to ask questions of the musicians they had just heard (or were going to hear) in performance, and orchestra members had the chance to make connections to our school audiences.

MUSICIANS IN THE CLASSROOM

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<td>8</td>
<td>9.25</td>
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Musicians in the Classroom placed musicians in schools at the secondary level. Based on the request of the teacher, they conducted rehearsals, led small sectionals, gave masterclasses, performed with the students, discussed careers in music, and offered musical and technical suggestions. Musician visits gave students a closer, more direct connection to a professional musician with the hope that students will be inspired to maintain and increase their participation in music.

This year seven different Utah Symphony musicians participated in the program and visited seven schools. Districts served by this program include Alpine, Iron, Salt Lake City, and Washington.

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**It was wonderful! She was very helpful to us. Thank you again!**  
Teacher, Hillside Middle/SLC SD

**Thank you so much. It was great having Elizabeth. She did a sectional with my viola section. Then she played in the viola section with the full orchestra. She was extremely helpful and positive.**  
Teacher, Canyon View High/Iron SD
GUEST ARTIST EVENTS

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As part of their visits to Salt Lake on behalf of Utah Symphony, seven guest artists (or ensembles) participated in outreach events. All events were free and the masterclasses were open to the public.

Violinist Philippe Quint, Utah Symphony’s Artist in Association for the 2018-19 season, led a masterclass at which four talented violinists from our Youth Guild performed. A masterclass is much more than just a lesson. Pieces should be performance-ready and students must be able to be taught and critiqued by a professional musician, unknown to them, in front of an audience. They must be solid in their musicianship to be able to make adjustments and try new techniques in the course of their short time with the guest artist.

Two other Guest Artists also offered masterclasses to talented students from our Youth Guild on their respective instruments--pianist Alexander Gavrylyuk and cellist Alban Gerhardt.

Composer Zhou Tian composed a piece titled Transcend as a co-commission with the Utah Symphony to celebrate the 150th anniversary of the completion of the Transcontinental Railroad and Golden Spike Celebration. Surrounding his visit for the premiere, Zhou Tian participated in a few outreach events. Prior to his arrival, fourth graders from Highland Park Elementary school wrote to the composer with their ideas about what his composition should sound like given the subject matter of the Transcontinental Railroad. Zhou Tian ended up using some of these ideas and was able to present the realizations to the Highland Park students during his May visit. He also presented his works and inspirations behind them for the Chinese Folk Orchestra (excluded from numbers) and met with student composers of the Young Composers Project within the Utah Youth Symphony Orchestra and Ensembles.

Piano Ensemble The Five Browns offered two outreach events surrounding their concert presented by the Utah Symphony. Two of the five piano siblings met with students at an afterschool program at Riley Elementary while the three other siblings met with student ambassadors from the Mundi Project and members of our Utah Symphony Youth Guild. In both presentations, the Browns discussed their individual and collective career paths, their childhood in Salt Lake City, and videos and stories of their biggest, most impossible collaborations. These presentations were particularly special because the siblings grew up in Salt Lake City and were members of the Utah Symphony Youth Guild.
Guitarist Pablo Sainz Villegas met with students of the American International School of Utah after his morning rehearsal with the Symphony and shared stories of his childhood, his career path, and his practice/performance rituals. He also met with students from the music programs at the Weber-Davis Boys & Girls Club and at Give Me a Chance Utah after the Utah Symphony concert in Ogden at the Browning Center. All the students in these two after-school music programs were immigrants or first generation Americans with English as a second language, so having the opportunity to interact with a world-renowned Spanish guitarist was a particularly special experience.

Composer Andrew Norman launched his residency as Utah Symphony’s Composer in Association in the 2018-19 season. He made three visits to Salt Lake during the season, two of which were around the Symphony’s performances of his pieces Suspend and Play and the third of which was dedicated to educational outreach. We were able to craft a variety of events with several student and community groups. Some of the highlights include composing workshops for students at Washington Elementary, the Lyceum Philharmonic Orchestra at American Heritage School, the Wallace Stegner Academy’s Sistema program, and American Preparatory Academy’s Sistema program; score readings of original compositions by students at the University of Utah, Westminster College, and Salty Cricket Composers (excluded from numbers); and conversations regarding techniques required by his compositions and his inspiration for their composition with students from Churchill Jr. High, Utah Youth Symphony Orchestra and Ensembles, and Utah Valley Youth Philharmonic. Another component of his residency also included performance workshops on several of his pieces that Utah Symphony’s Education Department procured for youth ensembles to perform. Students at the Gifted Music School and Lyceum Philharmonic at American Heritage School worked on his pieces An Index of Peculiar Strokes and Drip, Blip, Sparkle, Spin, Glint, Glide, Glow, Float, Flop, Chop, Pop, Shatter, Splash, respectively.
OTHER OPPORTUNITIES

HIGH SCHOOL MUSIC CLUBS

We know that one of the important tasks of the teen years is the development of self-concept, and one of the ways teens explore this is through peer group interaction. Our high school music club program makes it possible for high school students to develop and share their love of and interest in music with their peers in a social setting away from school. Groups attend four symphony concerts and can choose to attend one opera dress rehearsal (Opera statistics are included in the Utah Opera report.) In 2018-19, we had eleven high school clubs, nine of which came from public high schools, one from a charter school, and one from a private school. Student enrollment in the eight public/charter school clubs was 414. Those numbers are not included in this report because they purchased tickets to attend the symphony ($5 per concert).

ADOPT-A-SCHOOL AND SUPER ORCHESTRA

This season, Utah Symphony | Utah Opera has been focused on broadening the visibility of our education efforts to the larger community. In conversation with our Marketing Department, our Education Department, and one of our longest-standing High School Music Clubs at Cottonwood High (under Amber Tuckness), we developed the Adopt-a-School initiative. Over the course of the school year, Thierry Fischer visited the Cottonwood High Orchestra twice to rehearse a grade-level-appropriate arrangement of Stravinsky’s Firebird chosen by Ms. Tuckness and a third time to debut their hard work as the leaders of a Super Orchestra. As Thierry and Amber prepared the Cottonwood High Orchestra, other high school orchestras were invited to purchase the arrangement and prepare the piece on their own with the intent of participating in the Super Orchestra. On May 20, 2019, we launched a Facebook live-stream of Thierry conducting at Cottonwood so that the other participating ensembles could tune in and play along under Thierry’s virtual guidance. 142 students from three high school ensembles from Grantsville High School, Gunnison Valley High School, and Granger High School joined the 98 students from Cottonwood High School in the Super Orchestra. The numbers from Cottonwood High School have been recorded as part of the Musicians in the Classroom totals.

I’ve been going to the symphony for longer than I’ve played the viola. To see him at Abravanel Hall and then to have him conduct us has been a fantastic experience. I have loved every second of it!

I think it’s really amazing because we have learned so much. Even just today, we improved so much.

Students at Cottonwood High/Granite SD
Utah Symphony Youth Guild is dedicated to giving students a personal involvement with the arts, including supporting the Utah Symphony through education and volunteer service activities. Membership is open to families with children ages 8 to 18. In addition to the opportunity to purchase ticket vouchers at greatly reduced prices, students also receive complimentary tickets as part of many of the education and service activities.

(Note: Backstage Seminars and a chamber music masterclass are the only Youth Guild events included in the statistical reporting. They are education activities in which students interacted with Utah Symphony musicians.)

Abravanel Hall Ushering and Coat Check: Youth Guild members may serve as ushers for selected Masterworks concerts and staff the Youth Guild coat check for all concerts.

Lobbyfest featured members of the Youth Guild providing musical ambience at Abravanel Hall for concertgoers prior to evening concerts by the Utah Symphony.

Family Music Fairs were held in the lobby of Abravanel Hall prior to all three of the Family concerts this season. Youth Guild members earned service credit for helping with activities involving musical concepts.

Random Acts of Music continued this year. In collaboration with the Salt Lake City Public Library, individuals and small ensembles provided music in the atrium of the downtown library three times during the season.

Backstage Seminars: Each Youth Guild Backstage Seminar began with a tour and talk about Abravanel Hall, and also featured time with a Utah Symphony musician prior to a Masterworks concert.

Youth Guild Masterclass: In addition to our guest artist masterclasses, the Youth Guild offered a chamber music masterclass with our principal violist Brant Bayless.

Youth Guild Recital: Each year Utah Symphony musicians adjudicate Youth Guild recital auditions, giving students meaningful written feedback. A free recital of the winners was held in Vive Gore Hall at Westminster College where they were awarded cash prizes.

This is one of THE BEST ways I know to get children interested in USO!!!! Thank you for all the wonderful work you do, it’s very much appreciated.

Thank you for all the wonderful experiences you provided for our family through the years. We have so many great memories.

Youth Guild Parents
MUSIC OUTREACH PROGRAM

<table>
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<tr>
<th>Districts</th>
<th>Charters</th>
<th>Schools</th>
<th>Hours</th>
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The Utah Symphony Guild continued a program of free, twice-weekly violin lessons to students in the after-school program at the Northwest Recreation and Community Center. Violins, all teaching materials and the teacher are provided to this program. Many of the students came from schools in the Rose Park area of Salt Lake City. Students performed in two recitals during the school year. Students in the program were offered a pair of complimentary tickets to the Utah Symphony Family concerts in December and April.

The program continued its collaboration with the Guadalupe School where 52 students also had violin lessons twice a week. The Symphony Guild provides the violins, music, music stands and other teaching materials. The school finds private donations to pay the teacher.

INSTRUMENT VIDEO LIBRARY

One of the projects for which we used POPS funding in 2015-16 is a video library of the instruments in the orchestra. The videos were made available on our Education website in March of 2017. The videos introduce each of the orchestral instruments to viewers, demonstrate some of the capabilities of each instrument, address each instrument’s role in the orchestra, and personalize the musicians who play them. We use school concert visits, open rehearsals and Musicians in the Classroom visits to let students know about this resource. As of the end of June 2019, the combined videos of the introductory interviews have had 291,179 visits. We also created a set of videos of each instrument playing the Ode to Joy to allow for meaningful comparison of timbres. Those videos have had 671,892 visits. We have no way of tracking the schools attended by those who views the videos, so there are no numbers for this project included here.

PRE-CONCERT LECTURES

Pre-Concert Lectures feature Symphony artistic staff and guest conductors. Teachers who sign in when they attend receive re-licensure credit as part of Teachers in the House (see below.)

PROFESSIONAL DEVELOPMENT

TEACHERS IN THE HOUSE

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<th>Charters</th>
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<th>Hours</th>
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With the Teachers in the House program, many teachers took advantage of the chance to receive re-licensure credit when attending a Utah Symphony Masterworks concert and the pre-concert lecture. Only instructional time is calculated for this report; concert time for which teachers purchased tickets is not included.

`Thank you for the Teachers in the House program. The lectures were informative and the music was wonderful. Keep up the good work!`

Teacher, Davis SD
## Documentation of three year rotation to all districts and charters

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Organization’s Self-Evaluation

COST-EFFECTIVENESS

Utah Symphony maximizes available funding by carefully scheduling and mapping all concert runouts and tours to fit the schedules of school districts and comply with the orchestra’s collective bargaining agreement. Travel times, rest stops, meal stops, and concert schedules are all carefully monitored to avoid expenditures of overtime.

As much as possible, concert programs are chosen for the musical appeal of pieces that don’t require hiring extra musicians. We also program music from our extensive library whenever possible, to avoid the expense of music rentals or purchases.

Teacher materials are always created with cost effectiveness in mind. Licensing budgets are scrutinized to get the most recorded music possible for each concert program. The terms of our music licensing from Naxos make it possible to embed the music of our concerts in a PowerPoint that can then be put on our website. Not only does this format make the music files more broadly available, it is also less expensive than the licensing for duplication to CDs. We also avoid the CD duplication and shipping costs.

PROCEDURAL EFFICIENCY:

School concert programming makes the most of all the Symphony’s resources. One elementary and one secondary program are created for both the full and chamber orchestra each year. This means we can maximize the efficiency of our rehearsals for a large number of concerts. Teacher materials are created before the school year that apply all year. And the librarians assemble the music for each program once for concerts through the year.

School concert scheduling is started in the spring of each year. We work with District Arts Coordinators to find the best date and venue in their district for each concert in the following school year. School concert tours are scheduled to efficiently use the time of the orchestra and staff in a way that takes greatest advantage of the geographic realities of our large state. Careful records and site pictures are kept of schools visited to help with future concert planning. Site visits to schools are made only when we will be in a new venue.

As much as possible, additional enrichment events like meet and greets, conductor visits and musicians in the classroom visits are scheduled in outlying districts while the orchestra is visiting instead of making a separate trip.

Records for each event are collected at the time of the event. Records are scrutinized and reviewed monthly.

We promote our educational activities in a variety of ways. District Arts Coordinators receive an overview and materials at the annual DAC meeting in Springville before the start of each school year. They can pass this information along to their principals and teachers. We send a mailing with flyers to secondary instrumental and choral teachers each fall. We also utilize WordFly to send an email newsletter of these materials that proved popular. When invited, we attend district meetings of music specialists to increase awareness of our offerings. At each school concert, we converse with music teachers in the schools to inform them of our offerings. We send out a fall mailing to secondary instrumental teachers with our offerings for the year and send them regular email reminders.

Information on our Education website is geared towards different populations: schools, students, teachers and families. This allows teachers and administrators to peruse the possibilities, and check them against school and district schedules before contacting us to make plans.

COLLABORATIVE PRACTICES:

We work closely with District Arts Coordinators to find a concert date and schedule that best fit the schedules of each district and participating schools in the coming school year. Each district chooses how they want our concerts to serve them. Some make the concerts available to students and teachers in grades 4-12; others specify a particular grade level or levels to be served.
Because music education programs vary so much from district to district, we also work with the DACs and music teachers to select the concert programs (elementary or secondary) most appropriate for their students. We then offer Meet and Greets and Musicians in the Classroom visits where possible.

In all school venues, we work with district and school personnel to develop plans for the Symphony truck arrival and load-in, the Symphony bus arrival and access to the school (especially to avoid congestion with school district buses bringing students to the concerts), and the most efficient use of school facilities to cause the least disruption to other school classes and activities.

Student crews help with the load in, set up and load out for our concerts in the schools. They also provide technical assistance during the concerts. Through this process, students gain stage experience working with professionals and are given ticket vouchers to Utah Symphony concerts as a thank you.

The Symphony Education Manager and the Director of Education regularly attend the Statewide District Arts Coordinator and Arts Leadership Meeting in Springville each year. They attend the regular POPS meetings and participate in POPS peer evaluations.

We continued with our “Utah Symphony Recommends” poster, based on a suggestion of a former music educator as well as the very positive responses we received from other teachers. The poster lists the repertoire for our Masterworks concerts and Opera season with individual recommendations from Utah Symphony musicians for particularly noteworthy musical moments for their particular instruments. Since many music classes have a concert attendance requirement, this is a handy guide for students to use when considering which concerts they might like to attend.

We continued to encourage high schools to create High School Music Clubs with Utah Symphony | Utah Opera. There were eleven clubs in 2018-19, with several other school groups attending less frequently.

We convene youth orchestra directors for a meeting each year to nominate students for the side-by-side portion of our All-Star Evening concert. Rehearsals involving only student musicians for this concert are held at area high schools. This collaboration strengthens our presence in the school communities.

We notify all principals with students participating in the Salute to Youth and All-Star Evening concerts, encouraging them to share the news with others at the school. Frequently, school board members are also notified of these student performers in their districts.

EDUCATIONAL SOUNDNESS:

Once programming is completed, the Core Standards and Utah Core Curriculum (including language arts, math, social studies, music, and life skills) serve as guides when creating teacher preparation materials.

- For our school concert programs we create both an elementary and secondary version of both the full orchestra and chamber orchestra programs. The elementary materials are created with grades 4-6 classroom teachers in mind. The secondary materials are created more with music teachers in mind and include connections to the secondary Music Connections and Music Aesthetics curriculum standards. They also have more general information about concert etiquette and expectations that are useful for teachers in other content areas.
- Teacher materials for our Abravanel Hall 5th Grade Docent Concerts focus on the 5th grade curriculum.

We were very pleased to continue the great relationship with Associate Conductor Conner Covington. Conner brought both a strong sense of concert music that would be successful with young audiences and a willingness to work as a colleague, welcoming suggestions and developing programs and content based on them. Student letters and teacher surveys regularly referenced how much they enjoyed his conducting and the manner in which he engaged the audience during the performance. The collaboration between Mr. Covington and the Symphony Education Manager ensured that the programming, script, musical demonstrations and audience participation were all in support of the music core curriculum.

Student and teacher evaluations and comments about each year’s concerts are reviewed by Symphony staff to inform our decision-making regarding upcoming programs. Teachers agreed that the concert programming was age-appropriate, a good use of classroom time, and that the orchestra’s performance was of high quality.
We continue to work to make our Education website a source for all in our community who want to be actively involved in music. This has proven to be quite a challenge this year, in particular, as we recently (October 2018) launched an entirely new, integrated website. We are in the process of discovering what resources are actually valuable and where those can be housed on the site.

- The instrument video library continues to be very popular.
- Contact information for area youth orchestras makes it easy for students, parents and teachers to discover their options for participation.
- Teachers will find similar information about community orchestras and choirs.
- Guest artist masterclass information and sign up is available on our website.
- Teachers can find teacher materials on our website.

**PROFESSIONAL EXCELLENCE:**

Utah Symphony is one of only 15 full-time professional orchestras in the United States. We hold competitive auditions whenever there is a vacancy, fielding applicants from around the world. Because of this, the quality of musicianship in our orchestra is high.

Our Music Director, Thierry Fischer, is a strong proponent of our education programs and makes it a priority to give support and advice to Associate Conductor Conner Covington. Maestro Fischer’s dedication to the continued improvement of the overall quality of musicianship of the orchestra, in combination with the artistic partnership of the two conductors, has created an environment of enthusiasm and excellence on the part of individual orchestra musicians.

Utah Symphony celebrated its 75th anniversary season in 2015-16, which included a tour to Carnegie Hall. The long term excellence represented by our 75th anniversary continues into future seasons. The Symphony has released four CDs since 2015, and currently has three more in production. One of the already released CDs contains three pieces that were commissioned by the Utah Symphony.

The education staff continually seeks to improve. The Symphony Education Manager regularly participates in the League of American Orchestras education and outreach online discussions and telephone conference calls, which give us ideas from orchestra education departments throughout the country.

We participate in discussions and peer evaluations with our POPS colleagues, and implement learnings from both of these.
THE RESULTANT GOALS, PLANS, OR BOTH, FOR CONTINUED EVALUATION AND IMPROVEMENT:

Ensure equity. The mandate that POPS programs reach all districts in the state is the starting point for ensuring equity in our offerings. This guarantees that we serve populations beyond the proximity of the Wasatch Front, including the most remote and smallest districts. We collaborate with the District Arts Coordinator in all districts to determine the location of our concerts and which schools will be invited to attend. Because the POPS funding requires that our services are provided free to the districts, the socio-economic status of school populations is not a factor in their ability to participate.

Continue quality education concerts and programs. Utah Symphony is dedicated to offering students the opportunity to hear professional musicians in live concerts—with supporting materials developed for and delivered to teachers—to every school district in the state on a three-to-five-year rotation plan. To boost our efforts to better serve Utah’s diverse student population, our current CEO has made it a priority for us to include music by Hispanic composers when it fits with a concert theme, even if it means incurring additional costs of purchase or rental. We will continue this effort in future years whenever possible.

We offer a variety of programs and events for students and teachers, but our signature programs by which we serve Utah school districts are our education concerts in schools throughout the state, and our 5th Grade Concerts in Abravanel Hall. We will continue to serve Utah schools on our established rotation.

Continue improvements to teacher materials. We will continue to incorporate the improvements that were made in our teacher materials this past season, especially in the Concert Preparation PowerPoints for each elementary school concert program. All the supplemental materials will still be provided. The licensing process that allows us to include the music excerpts in the PowerPoint on our website for all to access easily will remain in place.

Improve teacher use of our offerings. For all of our teacher materials, the challenge remains to better capture teachers’ attention about their availability and value. Because we work at the district level with DACs, access to individual teachers is sometimes problematic. Emails that explain how to access and use the online teacher materials are sent to all schools attending a concert as the DACs have directed. Often these do not reach the teachers because the email addresses provided to us are those of the school principals.

While we receive many positive comments from students and teachers about the repertoire on our school concerts, we also hear from teachers suggesting we play more music that is familiar to students. As examples, they encourage us to do concerts of movie and video game music. We often include one piece from a familiar movie, intending to demonstrate that students are already familiar with the sound of a symphony orchestra. As much as possible, and when thematically appropriate, we try to include other music with which some students might be familiar like Beethoven’s Ode to Joy, and the first movement of his Symphony No. 5.

It would not be appropriate to perform concerts primarily of movie and video game music as part of the POPS program. A central goal of Utah Symphony education programming is to introduce and promote the symphonic repertoire to Utah students and teachers in the most professional and best performance possible. The vast symphonic repertoire, created over centuries, is an artistic and cultural treasure, and these concerts give us the opportunity to broaden students’ awareness of their cultural history. We need to work on getting teachers more aware of the benefits of programming the way we do.

Maintain the instrument videos on our Education website. The instrument videos which were created with one-time POPS funding have been available on our education website since March of 2017. They have proved to be very popular. The American Federation of Musicians under which our bargaining agreement with our musicians is governed allows for a two-year approval for such video postings. We are in conversation to renew these permissions.

Continue the Utah Symphony Recommends poster. Our colorful Utah Symphony Recommends poster will be sent to secondary music teachers to be hung in their classrooms. It will list the repertoire for our Masterworks concerts and operas with individual recommendations from Utah Symphony musicians for particularly noteworthy musical moments for their individual instruments. We hope that this will inspire students of those instruments to attend concerts. Students often use these posters to help them select the concerts to attend with their High School Music Club.
Grow our High School Music Clubs. We know peer group social activities are very important for this age group and we would like to use that interest to help support music teachers in creating enthusiasm and commitment for their programs. We plan to pursue focused recruitment of schools, making personal contact with the music teachers to help them discover the ease and value of participation.

Continue Musicians in the Classroom. The one-time POPS funding in 2015-16, which has now moved into ongoing funding, allows us to continue, our Musicians in the Classroom program. This is an effective way to put the talents and professional experience of our musicians in direct service to young music students in Utah schools. The feedback from teachers and students has been very positive. Numbers in the 2018-19 season were most notably down in this category. Moving into the 2019-20 season, we will publicize this fantastic program more widely by sending quarterly emails to band and orchestra directors.

Professional Development. We will continue our investment in teachers’ learning about classical music beyond their experiences with our school concerts with our Teachers in the House program. We will stay tuned to any further discussion among the POPS groups about presenting a joint professional development conference for Utah teachers.

Composer in Association. The 2018-19 season marked our first experience with a Composer in Association; in the 2019-20 season, Andrew Norman will continue in this role. We learned a great deal regarding scheduling and creating varied activities for several students across the valley. While we also loved being able to offer youth orchestras and ensembles the opportunity to workshop some of Andrew Norman’s pieces with him, the repertoire proved a bit challenging for youth ensembles. The ensembles did marvelously in rising to the challenge, but it did restrict the initial offer to only the top tier ensembles. We will continue to seek out new populations that may enjoy his child-friendly composing workshop and his composition discussions. Additionally, with Mr. Norman we are exploring the possibility of rearranging some of his pieces for youth ensembles and children’s chorus to better fit a broader skill level.

Evidence of Non-Profit status

Utah Symphony’s tax exemption number is 12006459-002-STC.