

UTAH SYMPHONY EDUCATION ANNUAL REPORT



2020-21		Total Services Provided to Utah Students and Teachers				
Total # of Districts	Total # of Charter Schools	Total # of Schools	Home School Students	Total # of Instructional Hours	Total # of Teachers	Total # of Students
34	50	416	7	1,755.75	1,693	53,703

DESCRIPTION OF SERVICES

CONCERTS FOR SCHOOLS

MOOD MUSIC FOR THE PANDEMIC

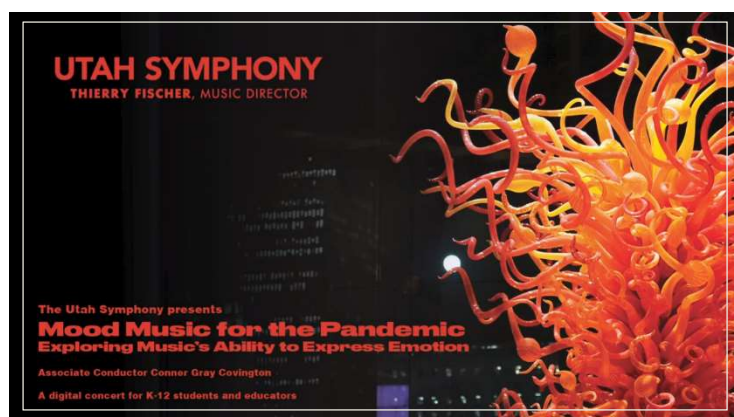
Districts	Charters	Schools	Hours	Teachers	Students
33	26	245	1316	1225	40,973

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 allows students of all socioeconomic backgrounds to attend. 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. While the COVID-19 pandemic prevented our in-person, live concerts, Utah Symphony remained committed to this mission in presenting two digital concerts and supporting pre-concert curriculum-based preparation materials that were utilized by classrooms in 33 districts across our state.

Description of the Program

In the 2020-2021 school year, Utah Symphony presented a 37-minute digital concert offering titled "Mood Music for the Pandemic" in which students were invited to explore music's ability to express emotion. Associate Conductor Conner Gray Covington was filmed at various locations throughout Abravanel Hall as he introduced the composers and pieces. In each filming location Maestro Covington also offered inside information about the hall. Additionally, students focused on learning and comparing the individual timbres or voices of each instrument in the orchestra through the demonstration of simple C Major scales.

The musical selections lent themselves to individual and varied emotional interpretations. Students were encouraged to consider joy, sadness, anger/frustration, unity, and hopefulness. In addition to timbre, each selection highlighted different musical elements (tempo, dynamics, rhythm, instrumentation). Pieces featured in this concert included "Overture" from *L'Amant Anonyme* by Joseph Boulogne Chevalier de St. Georges, "Umoja" by Valerie Coleman, "Fanfare for the Common Man" by Aaron Copland, *Chamber Symphony in C minor* by Dmitri Shostakovich, and "Sospiri" by Edward Elgar. We invited students to consider various moments during the pandemic and how they felt. For example, the Overture to *L'Amant Anonyme* was joyous, so we asked students to think about how they felt when they first learned of school being cancelled because of the pandemic. At first, it was only a two-week period, so many students may have felt that this was an extended spring break. Secondary music students could access guided listening prompts and answers that accompanied each selection to provide a richer understanding of the musical and compositional elements.



All teacher materials were provided online and were accessible throughout the year. To prepare for the concert, teachers could simply play the Concert Preparation PowerPoint and learn along with their students. The Concert Preparation PowerPoint focuses primarily on six elements (building blocks) of music; small music excerpts from the concert program were embedded in the PowerPoint to illuminate each element.

We loved the music! My students completely agreed that the songs matched their feelings with the pandemic! We cannot thank you enough!

West Kearns Elementary Teacher, Granite SD



The materials for elementary programs included:

- A self-guided PowerPoint presentation introducing the music elements through concert excerpts and the stageplots for where to find each instrument
- PDF pages of the composer biographies taken from our Composer Library

The materials for secondary music students included:

- Guided listening prompts and answers to encourage more thoughtful listening

We loved it. I just wish I could send you the short video I took of five of my 4th grade boys conducting enthusiastically. They love the energy as though they are plugged into the music. Children do not know how much they love classical music until they are exposed. Thank you!

4th Grade Teacher, South Sanpete SD

Finally, any teacher who registered to watch the concert also had the additional opportunity to request a 15-minute Question & Answer session with a Utah Symphony musician. These sessions were hosted over Zoom or Google Meet and allowed students to ask any questions relating to either the concert program or the life of a professional musician. Age ranges for these sessions ran the gamut from 1st grade to high school juniors and seniors.

Evaluations were sent in a follow-up email at the end of each week to teachers who had viewed the concert. Teachers who responded to our survey overwhelmingly agreed that concert programming was engaging, age-appropriate and a good use of classroom time.

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.

Students' life skills are enriched by 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 because of our performance they are inspired to take up an instrument, or to practice harder on one they are already learning. They also mention a renewed motivation 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.

POST-CONCERT VIRTUAL Q&A SESSIONS with a Utah Symphony musician were available to any teacher who registered to watch the concert. More information about these sessions can be found under Interactive Events on page 7.



This was a very applicable presentation for our students. We have had many experience loss and anxiety during this time, music has been for many of my students a place of peace and calm. I am so grateful for the ability to share this with our students. It was very personal and interactive more so than when we have come to Abravanel Hall.

Teacher, Davis SD

AARON COPLAND
Fanfare for the Common Man



The concert was amazing! The quality is way above what most of my students are exposed to. I loved how it totally related to our lives in the pandemic. So creative! We especially loved our Q&A session with Wen and learning about her background. It was similar to Shostakovich. Now, I feel like we'll always watch for her when we watch The Utah Symphony perform because we know her. Thank you so much!

4th Grade Teacher, Canyons SD

My students were fascinated with 24k gold and crystal chandeliers. I loved the instrument spotlights. Thank you for representing a couple of black composers. We especially love that Valerie Colman is still living. Her piece was a favorite. My students said it reminded them of Spring and filled them with hope.

Teacher, Washington SD



5TH GRADE CONCERT: MARCH OF THE WOMEN

Districts	Charters	Schools	Hours	Teachers	Students
22	13	115	198.75	238	7,394

Fifth Grade Concerts give students an opportunity to connect music to social studies topics. Normally, they have the opportunity to hear the Symphony in acoustically-acclaimed Abravanel Hall. This year, however, we released another digital concert professionally recorded and produced. We enjoy crafting programs that inspire students to think about the role of music in social change or in providing social commentary. Our concert was titled "March of the Women."



Thank you for making this available. My class enjoyed this concert so much.

Teacher, Nebo SD



Description of the Program

The COVID-19 pandemic [rightfully] overshadowed many celebrations planned for the 2020 year including the 150th Anniversary of the passage of the 19th Amendment to the United States Constitution. This Amendment stated that the rights of citizenship could not be denied to any person on the basis of sex, and effectively, this meant that women were granted the right to vote. After an introduction to the topic recorded by Lieutenant Governor Deidre Henderson, students were introduced to several pieces, all of which were written by women. Once again, the students compared the timbres of all of the instruments and learned about the composers. Women of the Utah Symphony provided the narration—Kathryn Eberle (Associate Concertmaster), Mercedes Smith (Principal Flute), Anne Lee (Cello), Julie Edwards (Viola), and Whitney Thomas (Viola).

The concert repertoire exclusively featured women composers, two of whom are women of color and three of whom are still living. Students learned of their contributions to classical music as well as the women's suffrage movement as a whole. Pieces featured included Ethyl Smyth's "March of the Women," Florence Price's "Suite of Dances," Andrea Venet's "Omnes Trio," Valerie Coleman's "Afro-Cuban Concerto," Ruth Crawford Seeger's "Rissolty Rossolty," and Joan Tower's "Fanfare for the Uncommon Woman." In full period attire, Utah Opera Resident Artists Julia Gershkoff (Soprano) and Edith Grossman (Mezzo-Soprano) also lent their voices to this project in singing the titular piece by Ethyl Smyth. The addition of the costumes and the singers really allowed students to understand the role of passionate women in the suffrage movement.

Thank You! Thank You! I appreciate that you are still providing this opportunity. My students are online this year and missing the extra activities from their typical year. They were very excited. Thank you for finding a way to help provide this meaningful experience!

*Antelope Canyon Elementary Teacher,
Jordan SD*

Supporting experiences and materials included a preparatory PowerPoint presentation and a virtual question and answer session with a Utah Symphony Musician. While our docent visits were not possible this year, teachers and students were provided with a "plug-and-play" PowerPoint presentation, meaning that there was narration embedded within the presentation as it automatically advanced. We received many positive accolades to this new mode of learning as compared to the docent presentations, but some teachers still preferred that in-person commitment from symphony representatives. Once again, virtual visits with a Utah Symphony musician were also offered at the time of concert registration. More information on these visits can be found on page 7.

Student Learning and Connection to the Core Curriculum

The text on pages 4 and 5 describes core connections to all Utah Symphony education concerts.

Additionally, the historical themes of this concert connected to 5th grade Social Studies Core Standard 3 to "understand the rights and responsibilities granted in the United States Constitution and Bill of Rights"; specifically, this concert spoke to Objective 2, "Assess how the US Constitution has been amended and interpreted over time, and the impact these amendments have had on the rights and responsibilities of citizens of the United States." By learning about the road to the passage of the 19th Amendment, its ratification, and the impacts this had on women's voting rights, students effectively followed the entire lifespan of a constitutional amendment. Of course, with the Smyth piece, the students also learned how music related to this story in its usage to mobilize passionate women.

INTERACTIVE EVENTS WITH MUSICIANS & STUDENTS

VIRTUAL QUESTION & ANSWER SESSIONS

Districts	Charters	Schools	Hours	Teachers	Students
15	7	41	14.5	112	2,564

Virtual Question and Answer Sessions offered students and teachers the opportunity to meet with a Utah Symphony musician via Zoom or Google Meet. Students asked a myriad of questions during these 15-minute sessions; they inquired about the life of a professional musician, preferred pieces, and even preferred colors and animals. Musicians often chose to perform an excerpt of a piece to really highlight the sound of their individual instrument. Age ranges for these sessions ran the gamut from first graders to high school juniors and seniors. Musicians and teachers alike positively reviewed this unique way of connecting.

MUSICIANS ADOPTING A SCHOOL

Districts	Charters	Schools	Hours	Teachers	Students
9	2	14	36.5	16	2,201

For two weeks in the orchestra's calendar, musicians were invited to assist a Beverly Taylor Sorensen music specialist. These virtual guest artist visits for up to 8 music classes included a question and answer session as well as musical demonstrations. Specialists in fourteen schools throughout nine districts including Alpine, Canyons, Granite, Iron, Jordan, Kane, Murray, Salt Lake City, and Washington participated in this program.

CLASSICAL MUSIC FOR KINDERGARTEN AND FIRST GRADE

Districts	Charters	Schools	Hours	Teachers	Students
2	0	2	.75	3	72

A violinist and percussionist from the Utah Symphony, who happen to be married and therefore quarantined together, approached the Education Staff about presenting a short program for kindergarten or first-grade students. They had successfully produced this 5 to 15-minute program for their son's preschool class and wanted to take it on the [virtual] road. Working within the limitations for how many programs they could accommodate, the Education Staff reached out to kindergarten and first-grade teachers in several Title I schools. The musicians then Zoomed or Google Meet-ed into the classrooms from their home with Education Staff moderating the meeting. The program introduced students to the sounds of the violin and various percussion instruments and also focused on the ability of music to elicit emotions. Being parents of small children themselves, our musicians were perfectly able to connect with the students and engage them at appropriate moments throughout the presentation. Although small in numbers, this program illuminated the need for more programming geared toward young music-lovers.

PRIVATE LESSONS

Districts	Charters	Schools	Hours	Teachers	Students
20	4	89	182	0	364

The Utah Symphony's pilot Private Lesson program offered free, one-on-one, online instruction with Utah Symphony musicians to 349 secondary school students across 20 school districts. These 30-minute lessons were offered digitally through a myriad of platforms determined by the student and the musician based on mutual access; some were via Zoom and Google Meet while others were via Skype and FaceTime.

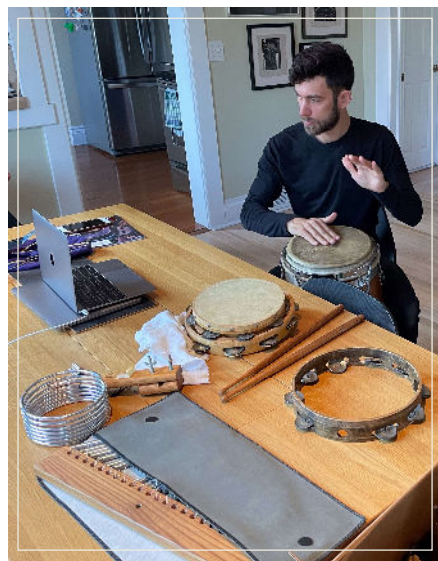
To publicize this opportunity, the Utah Symphony Education Staff collected the email addresses for every secondary music teacher in the state and sent out an information

blast. The teachers could then share the news with their students, and it was left to students to register for their lessons. As part of this initial email, we also asked the music teachers to consider allowing students to take the lesson from school during

a free period or after school; this was essential to ensuring students had equitable access to this opportunity. Our campaign first began with the rural school districts (districts identified as being more than an hour's drive from Salt Lake City) in an effort to first serve the students who, because of geographical constraints, may not ever be able to take a lesson with a musician of the caliber of the Utah Symphony. Soon after allowing these students early registration, we opened the registration to the metropolitan area school districts.

Musicians, teachers, parents, and students raved about this program. The fifty Utah Symphony musicians who offered the lessons found this program to be the opportunity for meaningful connection that they had sorely been missing. While

they enjoy offering musical programs to broad swaths of students, sometimes it is more meaningful to them to really connect with one student. Parents and students were a bit awe-struck, and several reviews confirmed the musicians' unparalleled expertise in their private study. We are actively seeking ways in which we can continue this program in our standard season.



OTHER OPPORTUNITIES

WEBINARS

In January, Utah Symphony musicians offered three panel discussions intended for young musicians. Musicians were asked to introduce themselves and give a short bit of their back-story in terms of when they began playing and their career paths; they were also asked to offer one or two pieces of advice relating to playing. This advice could be technical and instrument-specific, it could relate to performance or practice (managing nerves, developing good practice schedules, etc.), or it could be broader life advice (pursuing music to a professional degree, balancing life and work, developing resilience). At the end of each session, students were invited to ask questions of the panel. Sessions were divided by instrument families and were kept to one hour. The brass and percussion session was held on one evening, the winds session on another, and the strings session on another. A musician representative for each instrument in the orchestra was present for the panel discussion. In total over 90 students and teachers attended the webinars; however, in an effort to create a more casual environment, registrations were not required. Therefore, specific metrics on this program are not included in this report.

USUO ON DEMAND

Districts	Charters	Schools	Hours	Teachers	Students
18	16	82	7.25	99	135

USUO On Demand is a virtual streaming portal for Utah Symphony concerts to which we provided students and teachers free access. While they had access to all concerts hosted on the portal, students and teachers across 18 school districts (including Emery and Box Elder) made use of 7 concerts from December to May. The concerts viewed included A Very Merry Christmas, Bach to Stravinsky, Beethoven Piano Trio, Ingrid Fliter, Mozart and Mendelssohn, Mozart's Divertimento, and Scottish Symphony. Individual students and teachers could access these concerts at home on their own time, but some teachers also chose to show these concerts to their entire class in a classroom setting.

GET TO KNOW THE STRING QUARTET

Four members of the Utah Symphony play regularly together in a string quartet (two violins, viola, and cello). This quartet recorded a full concert for release on USUO On Demand, and the Education staff saw this as an opportunity to excerpt that recording and add in narration to create a resource for students and teachers. In this short 20-minute program, students are introduced to the string quartet, nonverbal ways in which they communicate, the concept of variations as well as other compositional tools, and two movements from string quartets by Mozart and Mendelssohn. This resource was intended for upper elementary and junior high students, and was broadly available without prior registration. Therefore, school-specific metrics are not included in this report; however, the video has been viewed 194 times since its posting in April.

OTHER RESOURCES

As a response to the digital learning necessitated by the COVID-19 Pandemic, the Utah Symphony Education Staff created several online resources for use by students, teachers, and parents alike. These resources were hosted on the symphony website and were accessible beginning in March of 2020 and are still accessible today. While metrics of interest in this report were not recorded, our website server did collect and display some metrics like unique page views. Unique page views indicate new people looking at the page as opposed to total page views. For instance, when I visit a web page for the first time, it is counted as a unique page view; ever subsequent time I re-visit that page, it is counted toward the total page views. Below, there is a brief description of the online resources that garnered over 100 unique page views from September 1, 2020 to June 24, 2021; online resources garnering fewer than 100 views were omitted for brevity.

Music Activity Sheets introduced students to the concepts of dynamics, tempo rhythm, and timbre. Each sheet defined and explained the concept and then offered a brief game that students could play with their families (or in their classrooms) to demonstrate the concept. This page has been viewed 103 times.

Music Scavenger Hunt sheets utilized our available recordings and excerpts of recordings on YouTube. These sheets highlighted specific musical moments that students for which students could attentively listen and search within the recording. This page has been viewed 321 times.

Timbre Comparison videos highlighted our collection of recordings of Beethoven's Ode to Joy in which individual musicians played the piece on their instruments. This uniformity allows students and teachers to compare the timbres or individual sounds of the orchestra. This page has been viewed 229 times.

Quarantunes were recorded and gifted to the Utah Symphony by the Utah Symphony musicians. Many of these performances are in the musicians' living rooms and practice rooms and are of the musicians playing pieces that are special to them. The musicians have allowed these videos to stay on our website throughout this year of digital learning and concert-going, and this page has been viewed 705 times.

Documentation of three-year rotation to all districts and charters

District	2018-19	2019-20	2020-21	Projected 2021-22
Alpine	29	30	45	X
Beaver				X
Box Elder	1	1	10	
Cache	2	2	13	
Canyons	36	35	28	X
Carbon	4		2	
Daggett	1			X
Davis	46	42	53	X
Duchesne	10		4	
Emery			3	
Garfield			2	
Grand	2			X
Granite	63	60	45	X
Iron	4	7	8	
Jordan	42	42	39	X
Juab		1	2	
Kane			4	
Logan	1	1	3	
Millard		5	4	
Morgan		2	3	
Murray	10	1	6	X
Nebo	34	34	15	X
North Sanpete	3		1	
North Summit	2			X
Ogden	13	13	7	X
Park City	7	1	5	
Piute			1	
Provo	17	13	11	X
Rich				X
Salt Lake City	32	31	20	X
San Juan	1		2	
Sevier			1	
South Sanpete		7	3	
South Summit	1	2	2	
Tintic		2		X
Tooele	17	12	16	X
Uintah	10		4	
Wasatch	1		2	
Washington	1	17	29	
Wayne				X
Weber	15	18	22	X
Total # of Schools Served	442	408	415	
Total # of Districts Served	28	24	34	
Charter Schools	2018- 2019	2019 - 2020	2020 - 2021	Projected 2021-22
Academy for Math Engineering & Science	X			X
Advantage Arts Academy				X
American Academy of Innovation				X
American Leadership Academy		X		
American Preparatory Academy	X	X		
American Preparatory Academy - Accelerated School			X	

American Preparatory Academy - Draper #1				X
American Preparatory Academy - Draper #2	X		X	
American Preparatory Academy - Draper #3				X
American Preparatory Academy - Salem	X		X	
American Preparatory Academy - The School for New Americans			X	
Ascent Academies of Utah				X
Ascent Academies of Utah - West Valley				X
Ascent Academies of Utah Farmington			X	
Ascent Academies of Utah Lehi			X	
Ascent Academies of Utah West Jordan	X		X	
Athenian Academy				X
Athlos Academy of Utah			X	
Bear River Charter School				X
Beehive Science & Technology Academy				X
Bonneville Academy	X			X
Bridge Elementary School				X
C.S. Lewis Academy	X			X
Canyon Grove Academy			X	
Canyon Rim Academy	X	X	X	
Channing Hall	X		X	
City Academy				X
Davinci Academy	X			X
Dixie Montessori Academy				X
Dual Immersion Academy	X			X
Early Light Academy at Daybreak	X	X		
East Hollywood High				X
Edith Bowen Laboratory School				X
Endeavor Hall				X
Entheos Academy		X		
Entheos Academy Kearns				X
Entheos Academy Magna	X			X
Esperanza School				X
Excelsior Academy	X			X
Fast Forward High				X
Franklin Discovery Academy	X	X		
Freedom Preparatory Academy	X		X	
Freedom Preparatory Academy - Vineyard				X
Gateway Preparatory Academy				X
George Washington Academy				X
Good Foundations Academy				X
Greenwood Charter School				X
Guadalupe School	X			X
Hawthorn Academy				X
Hawthorn Academy South Jordan			X	
Hawthorn Academy West Jordan			X	
Highmark Charter School				X
Ignite Entrepreneurship Academy		X		
Intech Collegiate Academy				X
Itineris Early College High	X			X
Jefferson Academy		X	X	
John Hancock Charter School	X	X	X	
Karl G. Maeser Preparatory Academy	X	X		
Lakeview Academy				X
Leadership Academy of Utah				X
Leadership Learning Academy	X	X		
Leadership Learning Academy - Ogden				X
Legacy Preparatory Academy	X	X		
Lincoln Academy		X		X
Lumen Scholar Institute	X	X	X	

Mana Academy Charter School				X
Maria Montessori Academy			X	
Merit College Preparatory Academy	X		X	
Moab Charter School				X
Monticello Academy	X			X
Mountain Heights Academy				X
Mountain Sunrise Academy			X	
Mountain West Montessori Academy				X
Mountainville Academy				X
Navigator Pointe Academy	X		X	
No. UT Acad. for Math Engineering & Science			X	
No. UT. Acad. of Math Engineering & Science - Ogden				X
Noah Webster Academy			X	
North Davis Preparatory Academy				X
North Star Academy				X
Odyssey Charter School			X	
Ogden Preparatory Academy	X	X		X
Open Classroom				X
Pacific Heritage Academy		X		
Paradigm High School		X		
Pinnacle Canyon Academy				X
Promontory School of Expeditionary Learning				X
Providence Hall	X		X	
Quest Academy				X
Ranches Academy	X	X		
Reagan Academy				X
Real Salt Lake Academy High School			X	
Renaissance Academy				X
Rockwell Charter High School		X		
Roots Charter High School				X
Salt Lake Arts Academy	X	X	X	
Salt Lake Center for Science Education				X
Salt Lake School for the Performing Arts	X			X
Scholar Academy			X	
Soldier Hollow Charter School				X
Spectrum Academy			X	
Spectrum Academy - NSL				X
Spectrum Academy - Pleasant Grove				X
St. George Academy				X
Success Academy			X	
Success DSU				X
Success SUU				X
Summit Academy				X
Summit Academy - Bluffdale			X	
Summit Academy - Draper Campus			X	
Summit Academy - Independence	X		X	
Summit Academy High School			X	
Syracuse Arts Academy	X	X	X	
Syracuse Arts Academy - Antelope				X
Syracuse Arts Academy - North	X		X	
Terra Academy				X
The Center for Creativity Innovation & Discovery			X	
Thomas Edison				X
Thomas Edison - North			X	
Thomas Edison - South				X
Timpanogos Academy			X	
Treeside Charter School			X	
Tuacahn High School for the Performing Arts				X
Uintah River High				X

Utah Career Path High School			X
Utah Connections Academy	X		X
Utah County Academy of Science			X
Utah International Charter School		X	
Utah Military Academy			X
Utah Military Academy - Camp Williams		X	
Utah Mountain			X
Utah Virtual Academy	X	X	X
Valley Academy			X
Vanguard Academy			X
Venture Academy	X	X	X
Vista School			X
Voyage Academy			X
Walden School of Liberal Arts			X
Wallace Stegner Academy		X	X
Wasatch Peak Academy	X	X	X
Wasatch Waldorf Charter School	X	X	X
Weber State University Charter Academy			X
Weilenmann School of Discovery			X
Winter Sports School			X
	American International Charter		Innovations HS, My Tech High
Total # of Charter Schools Visited	37	29	50
Total # of Charter LEA Visited	479	437	465

Organization's Self-Evaluation

COST-EFFECTIVENESS:

Utah Symphony maximized available funding by carefully evaluating the costs associated with creating so many digital and specialized programs. Because of our inability to affordably produce many symphony concerts for online streaming, the organization allowed the Education Department unprecedented access to the musicians' time. Therefore, many programs like the Private Lesson Program, the Webinars, and the School Adoption, were funded, in effect, by the musicians remaining on the payroll during these weeks.

Regardless of the digital format new to this year, education concert programs are chosen for the musical appeal of the 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. Because there is a lower cost associated with performing a piece one time for digital capture as opposed to performing the piece several times in live concerts, we were able to affordably license works by modern composers and composers of color.

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.

PROCEDURAL EFFICIENCY:

Our digital programming makes the most of all the Symphony's resources. Our digital concerts maximized the efficiency of the allotted rehearsals with only one rehearsal day and one filming day. The production team was, in turn, incredibly efficient with the first draft of the product, and after quick edits, the concert video was ready for viewing in about a 2.5-week time period from start to finish. Accompanying teacher materials are created before the release of these concerts, and are templates that can simply be changed from year to year with specific music examples from the concert program.

Typically, to publicize and populate our concerts in the schools and at Abravanel Hall, we work with the Arts Coordinators in various Local Education Agencies. This year, we found ourselves working more intimately with individual teachers and school principals in addition to receiving support from the Arts Coordinators. In order to communicate information about our programs on this more intimate scale, we created several mailing lists. Lists included secondary (junior high and high school) band and orchestra teachers, Beverly Taylor Sorensen Music Specialists, music specialists, and elementary school principals. Email addresses were mainly collected from school websites when possible and via phone whenever the website was insufficient. Realizing the need for these lists, the entire department focused on sections with the Symphony Education Assistant leading the charge, and the lists were compiled within a week. WordFly newsletters as well as emails via Microsoft Word Mail Merge were sent to the recipients.

Records for our largest programs were collected via registration forms. Because of the nature of the content and the Collective Bargaining Agreement with the musicians, our digital concerts were hosted on password-protected web pages. This allowed us the opportunity to collect school-specific data for this report. Additional metrics and data were provided by our webmaster. Records continued to be scrutinized monthly so that the education staff could respond appropriately with increased publicity.

The global reliance on digital platforms prompted us to experiment with new programs as well as to reevaluate existing programs. In this evaluation of previous programs, we were able to critically examine their effectiveness and inherent value to the community. These evaluations are further reflected in the section below relating to future growth and change.

COLLABORATIVE PRACTICES:

This year we worked closely with both the Utah State Board of Education and the Utah Music Educators Association. With the former, we collaborated to identify the Beverly Taylor Sorensen Music Specialists and to develop a relationship between those educators and our musicians. This resulted in our musicians' adoption of a particular elementary school in which they visited 8 classes over the course of a week. With the latter, we provided musician clinicians to work with the students selected for the All-State Orchestra and the All-State Band. The Orchestra and Band preparations culminated in a digital concert with students appearing in individual video boxes; sometimes all the students were on the screen, and at other moments, individual students were highlighted. Other small collaborations included working directly with teachers to schedule Q&A sessions with the Symphony Education Manager serving as the liaison between the teacher and the musician.

The Symphony Education Manager and the Director of Education regularly attend the regular POPS meetings and participate in POPS peer evaluations. Our Mood Music for the Pandemic was positively reviewed by our POPS partners this year. Minor critiques and suggestions for improvement were given regarding the audio quality of the preparatory PowerPoint Presentation. We will devote more research into how to best accomplish sound balance within the software in producing future materials.

We continued to encourage secondary schools to take a vested interest in Utah Symphony | Utah Opera by offering free access to our USUO On Demand. This is a collaboration between those schools who typically have High School Music clubs and our ticket office to provide this access.

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 concert program we created a music program and accompanying script that could be used for grades 4-12. Our Associate Conductor's writing and tone translated to such a broad range. For the secondary school music students, we added accompanying materials that would deepen their understanding of the compositional tools at play and connect to the Music Connections and Music Aesthetics curriculum standards.
- Teacher materials for our Abravanel Hall 5th Grade Concerts focus on the 5th grade curriculum.

We were very pleased to continue a great relationship with Associate Conductor Conner Covington. He 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. 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, engaging, 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, including online learning materials for adults, teacher preparation materials for our concerts, the instrument video library, contact information for youth orchestras, and contact information for adult community orchestras.

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.

The Utah Symphony contracted a sound engineer and a video production team to professionally produce all digital concert materials. Drafts of these videos were scrutinized by a team of staff professionals who could ensure that the video and the audio aligned perfectly. In this staff review, text was also thoroughly checked.

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 Arts Coordinator in all Local Education Agencies 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. Beyond these logistics, we commit to programming composers of color and women composers to promote equity in our programming. It is essential that students of color begin to see themselves as having a place and role in classical music. Limited offer interactive opportunities (such as the Kindergarten and First Grade Music Presentation) may also be offered to Title I schools and/or marginalized communities.

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. We will continue to digitally capture two concerts in the 21-22 year for distribution to our rural communities.

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 offer these concerts live in the 21-22 school year. We are planning to resurrect a concert from 2019-20 that was wildly popular with teachers and students due to the familiarity of the pieces. For our 5th grade concerts, our hope is to create a program featuring American Music that seeks to redefine our preconceptions of what this may mean. In that concert, we will primarily if not exclusively feature composers of color.

Lastly, 21-22 provides the unique opportunity of selecting a new Associate or Assistant Conductor. The Director of Education and Community Engagement as well as Symphony Education Manager will attend the interviews and will recommend the most qualified candidate. Through a competitive audition and interview process, we are confident that we will be able to maintain the quality of this role and our subsequent education concerts.

Continue improvements to teacher materials. We will provide preparation materials to students and teachers for use prior to watching our online concert. We will also consider how to break up these materials into more accessible portions. Although the self-guided PowerPoint is only 20-minutes long, perhaps some teachers would prefer short, 5-minute activities over several days. We will also provide small, post-concert materials that encourage creative writing and cross-curricular thinking.

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.

We will continue to focus on the incorporation of familiar music while expanding teachers' and students' awareness to the vast symphonic repertoire and its cultural history. Including an "inspiration behind the concert" slide in our teacher preparation PowerPoints may be of particular interest to teachers to understand our program choices.

Maintain the online resources on our Education website. We invested a tremendous amount of time and effort into creating digital resources for our website. To the best of our ability, we will continue to update these resources and ensure their usability. We will also add to our collection of composers in our Composer Library to create a more diverse representation of both past and present composers.

Re-instate Our Programs and Continue New Ones. In the reflections on our programs, we have chosen to reinstate most of our programs—primarily our live school concerts, our 5th Grade Concerts, our High School Music Clubs, our Youth Guild, our Open Rehearsals, our Backstage Tours, and our Teachers in the House. Other programs have undergone a shift. For example, the 21-22 Salute to Youth concert will only feature soloists on the first half of the concert. On the second half of the concert, several more students will come to stage sitting side-by-side Utah Symphony Musicians. While this will eliminate The Youth All-Star Pro-Am concert typically held in May, it will maintain the tradition of remaining committed to young musicians within the community; it also places this concert in November, a time of year that is less chaotic for high school musicians. The Youth Orchestra festival will continue but will not serve as a qualification to play side-by-side with the Utah Symphony. Similarly, our Musicians in the Classroom Program will return as it is an effective way to put the talents and professional experience of our musicians in direct service to young music students in Utah schools. Having successfully led a few of these sessions over digital platforms, we will continue to offer these kind of classroom experiences with more distant communities. For those located within the metropolitan area, we will serve them in-person to the best of our abilities. Something to consider as we move forward with this hybrid model is when and how much to pay musicians for these extra services to education. Additionally, we are in negotiations to be able to continue to offer the post-concert Q&A experiences, private lessons, and smaller touring ensembles.

Composer in Association. The 2021-22 season marks the beginning of our collaboration with Arlene Sierra as our Composer in Association. We hope to offer youth orchestras and ensembles the opportunity to workshop age-appropriate arrangements of her pieces as we had been able to do with our previous Composer in Association, Andrew Norman. In this collaboration, we learned that the ensembles appreciated these pieces and planned to debut them at spring concerts. Further, Ms. Sierra has already proven incredibly generous in offering one of her pieces to be presented in our education concerts at no cost. We look forward to finding opportunities for Ms. Sierra to digitally/virtually interact with new populations. We are thrilled to present a female composer whose compositions are modern, unique, and sometimes incredibly visceral.

Evidence of Non-Profit status

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

ADDENDUM- ONLINE OPPORTUNITIES PROVIDED 2020-21

DIGITAL CONCERT AND PRESENTATIONS:

- **Mood Music for the Pandemic: Exploring Music's Ability to Express Emotion**—A 37-minute digital concert intended for students in grades 4-12 featuring a backstage look at Abravanel Hall. Optional post-concert Q&A sessions with a Utah Symphony Musician were offered to teachers.
- **March of the Women** – A 35-minute digital concert intended for students in grade 5 that sought to explore women's contributions in politics and classical music. This concert featured Lt. Gov. Deidre Henderson and female musicians of the Utah Symphony. Optional post-concert Q&A sessions with a Utah Symphony musician were offered to teachers.
- **Get to Know the String Quartet** – A 20-minute digital concert intended for students in grades 5-9 that introduced the String Quartet, compositional techniques, and nonverbal communications through two pieces of classical music.
- **Classical Music for Kindergarten and First Grade**—A 15-minute virtual presentation hosted by a violinist and percussionist of the Utah Symphony. This presentation introduced the timbres of various instruments (violin + a slew of percussion instruments) and also music's ability to elicit emotions. At the end, students were invited to ask questions or to share feelings.
- **Musicians Adopt a School** – Musicians volunteered to assist Music specialists for 8 classes over a 1-week period. Presentations included answering questions and musical demonstrations.
- **Webinars**—Three webinar sessions for each instrument family (brass/percussion, winds, and strings) geared toward secondary school music students featuring 12 musicians of the Utah Symphony and their stories and advice.
- **USUO On Demand** – Free access for students and teachers to our concert-streaming platform.

OTHER OPPORTUNITIES:

- **Private Lessons** – 30-minute, individual lessons for secondary school music students with a Utah Symphony musician.
- **Online Resources** – various materials for home and school use. These included guided listening prompts to accompany YouTube recordings (Music Scavenger Hunt), audio/visual recordings of individual musicians playing pieces (Quarantunes), activity sheets to learn elements of music (Music Activity Sheets), Instrument Video Library (Ode to Joy Timbre Comparison and meet the individual instruments of the orchestra), a database of PDF's about orchestral composers (Composer Bio Library), and a form to write to a musician with your question (Ask A Musician).