

UTAH SYMPHONY EDUCATION ANNUAL REPORT AND RECERTIFICATION APPLICATION



2021-22

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 |
|----------------------|----------------------------|--------------------|----------------------|--------------------------------|---------------------|---------------------|
| 21 | 30 | 294 | 67 | 148.75 | 971 | 25,177 |

RECERTIFICATION

ORGANIZATION

EXECUTIVE DIRECTOR

EDUCATION DIRECTOR

EDUCATION MANAGER

UTAH SYMPHONY

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SALT LAKE CITY, UTAH 84103

MISSION STATEMENT

Utah Symphony invites Utah's students and teachers to explore and share the emotion and expression possible through music by:

1. Providing engaging performances for schools in which students experience the work of live, professional musicians
2. Creating opportunities for students to actively perform and write their own music
3. Supporting teachers and providing resources for them to become superior teachers of music
4. Advocating to increase awareness of the range of benefits arising from music education

Evidence of Non-Profit 501(c)(3) status

Utah Symphony's tax ID number is 51-0145980.

INVESTMENT IN POPS (COLLABORATION, PEER EVALUATION, PROGRAM IMPLEMENTATION)

Have you or a representative or your organization regularly attended the POPS meeting during the past 4 years?

Yes X No

Have you or a representative regularly participated in POPS assignments and legislative presentations?

Yes X No

What was the year of your last peer review?

2020 – 2021

What did you learn and implement from the review?

Our peer review took place during the COVID-19 pandemic in which we were not presenting live concerts in schools; rather, we presented a digital concert with many accompanying learning materials. However, this concert did follow our developed, standard pattern of narration to introduce pieces prior to playing them. Our narration for this digital concert was a bit longer than that in our live experiences because of the necessity of explaining where we were filming in Abravanel Hall. On the whole, while our peers were supportive of the reasons for expanded narration and appreciated the commentary, some felt that we could reduce the narration's proportion to the music. In our programs since this review, we have tried to plan the timing to reflect 65% music and 35% narration. In reference to our pre-concert preparatory PowerPoint, there were some audio issues with the balance of the embedded narration vs. the embedded musical examples, and our peers wanted to be able to take the 30-minute PowerPoint presentations in smaller sections. With the 21-22 fifth grade concerts, we remedied the audio balance, and we took their advice and sectioned the PowerPoint into 3-minute to 6-minute portions in addition to providing the presentation in its entirety. Teachers appreciated being able to select specific sections that were appropriate for their lesson planning. Lastly, our peers drew our attention to the importance of inviting student inquiry and engagement into the meaning of the piece or the story of the piece prior to their listening. We learned that by giving the entire backstory to the piece prior to playing it, we may be stifling the students' creative thinking and thus potentially their engagement during the music. In our 21-22 fifth grade concerts, we took this to heart and invited students both before and in text on slides during the piece to consider their thoughts, emotions, and potential stories inspired by the piece. Afterward, we would touch on the composer's intention for that piece, when appropriate. This was a great change, and students seemed to be eager to share their ideas; we will look for good ways to have them share during the concert in the future.

Have you actively participated in peer review of other organizations?

Yes X No

In what ways have the members of your organization's education department pursued professional development as educators/artists/administrators?

Members of our education department regularly attend webinars provided by the League of American Orchestras as well as Opera America. Additionally, this past year, the Symphony Education Manager virtually attended a webinar hosted by the Peabody Institute and physically attended the League of American Orchestra's National Conference in Los Angeles. Our department regularly reads articles and studies pertaining to best educational practices and current affairs both locally and nationally as they relate to education.

DESCRIPTION OF SERVICES

CONCERTS IN SCHOOLS

THE SYMPHONY AT THE THEATRE

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 5 | 4 | 120 | 6.03 | 382 | 11,171 |

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 full orchestra (about 75 musicians). The Utah Symphony gave 9 school concerts this year along the Wasatch Front (Weber to Alpine). This year's concerts were significantly impacted by COVID-19: The orchestra's safety protocols in combination with some school district's reticence to host multi-school assemblies limited our offerings. Additionally, the orchestra was without an Associate Conductor for the 21-22 season. Among other duties, the Associate Conductor's primary function is programming all of our school programs.



In the repertoire selection for the 2021-21 full orchestra concerts, we focused on building engaging programs that capitalized on recognition of iconic music and how these pieces for the orchestra developed from the collaboration with other art forms like opera, theatre, ballet, musical theatre, and film. For the full orchestra elementary program, students were introduced to various musical elements (timbre, tempo, dynamics, and instrumentation) and art forms through favorites like Wagner's "Ride of the Valkyries", Offenbach's "Can-Can" from the Overture to *Orphée aux Enfers*, Grieg's "In the Hall of the Mountain King" from *Peer Gynt*, Tchaikovsky's "Scene" from *Swan Lake*, and John Williams's "Hedwig's Theme" from *Harry Potter*. These audiences delighted in their immediate recognition of the pieces and learned more about their origin and stories within the other artforms. For example, they learned that the "Can-Can," as we now know it, is actually just a small section of the opening music (overture) to an opera titled *Orphée aux Enfers* (Orpheus in the Underworld), and this section depicts a wild dance party between the Gods and the inhabitants of the Underworld. For the full orchestra secondary program, we kept the focus much the same but

switched out a few of the musical offerings. For example, the orchestra played John Williams's "Theme" from *Jurassic Park* and Grieg's "Morning Mood" from *Peer Gynt*. All teacher materials, including recordings of the music, were provided online this year. Teachers could play the Concert Preparation PowerPoint, and they could learn along with their students.

The materials for elementary programs included:

- 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.

I loved the PowerPoints! The students were engaged, and I could break them down into parts to fit our schedule. So, we used a couple of the shorter presentations rather than the 30 minute one.

Teacher, Altara Elementary, Canyons SD



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.



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 expressed 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.

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 pages 12.

CONCERTS & EVENTS AT ABRAVANEL HALL

5TH GRADE CONCERTS

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 7 | 9 | 140 | 7.47 | 520 | 12,246 |

Fifth Grade Concerts give students an opportunity to connect music to social studies topics and give them 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.



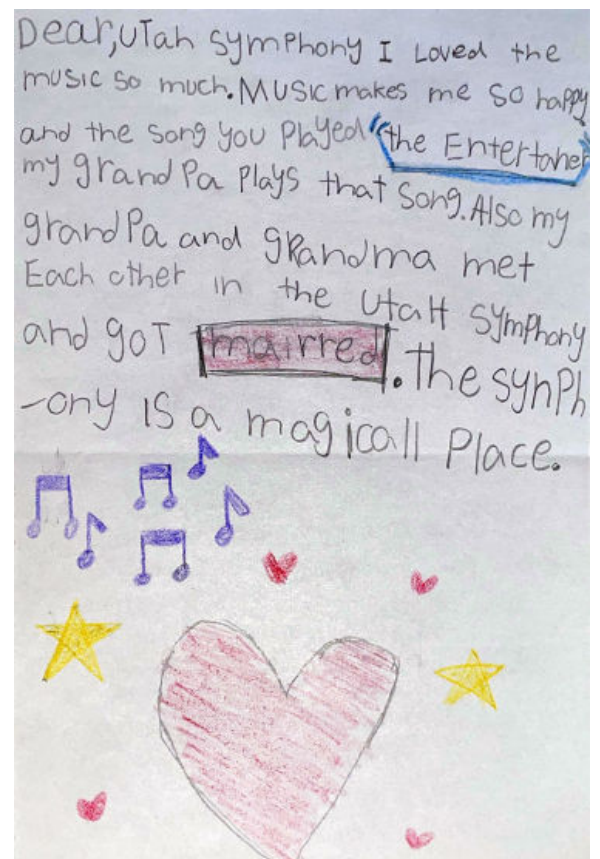
This year the 5th Grade concert was entitled, "Encore: A Celebration of Black Symphonic Music" and it focused on the lives and stories of black composers. The script for the concerts was co-written and subsequently narrated by local actor and playwright Carleton Bluford. Because these concerts are held throughout the month of February, not only was this a celebration of Black History Month but it was also a first for Utah Symphony—the first concert to exclusively feature works by black composers. This demonstrates a commitment to showcasing voices from historically underrepresented and marginalized communities.

Going in chronological order of composition dates, we illustrated the composers' lives including the various challenges of the social landscape and their responses to those challenges. Many of the composers featured were/are American composers; and within our country's history, there is a lineage of oppression and inequity. Students were reminded of topics like slavery and unequal opportunities due to racist ideologies in the post-Civil-War America; they were also introduced to the different social landscape and opportunities for those in other countries through the story of British composer Samuel Coleridge-Taylor. This topic tied in very well to the 5th grade social studies curriculum, which specifically includes the expansion of the slave trade and the Civil Rights Movement. Starting with the King of Ragtime music, we began the concert with Scott Joplin's "The Entertainer"; students recognized this piece and enjoyed learning about Joplin as a self-taught pianist. From there, we journeyed into two pieces by Samuel Coleridge Taylor and explored how his situation being raised by a white family in England afforded him very different opportunities—like studying at a premiere college of music and subsequently achieving great success as a composer and professor in his lifetime.



Our adventures returned back to America with pieces by Florence Price and William Grant Still. Finally, our concert concluded with contemporary jazz composer and virtuoso trumpet player, Wynton Marsalis. The

movement "Big City Breaks" from his *Blues Symphony* was definitely the favorite amongst the majority of students. They loved hearing the trumpets sound like car horns and the impressive artistry of the percussion section—especially the rhythmic interjections of the police whistle! Our narrator added his own stories of his family's personal connections to slavery and to the inequities of our systems; we received positive feedback from educators and chaperones about our narrator's sharing of personal experiences. Throughout the concert, students were introduced to specific instruments of the orchestra through brief demonstrations excerpted from the upcoming piece of music. Students were then invited to listen for those instruments and were prompted to both notice them and consider their role in the music through slides on the screen behind the orchestra.



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!

Former Assistant Conductor David Cho and Narrator Carleton Bluford 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—primarily, students were asked to indicate their favorite instrument from particular instrument families by showing specific hand symbols.

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, arrows to highlight specific families of instruments or individual instruments, and questions relating to emotion and feelings were projected on a screen behind the orchestra to engage the students' imaginations visually as well as aurally.

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. Additional materials were to be used as follow-up to the concert.

The nine 5th Grade Concerts were attended by students from the Alpine, Canyons, Davis, Granite, Jordan, Salt Lake City, and Tooele school districts as well as charter schools, and private schools.

Student Learning and Connection to the Core Curriculum

The text on page 5-6 describes these connections in all Utah Symphony education concerts.

Dear Utah Symphony,

My visit [to the 5th grade concert] was incredible. The way you engaged everyone made us feel so special. The music was also outstanding. All I had to do was close my eyes, and I would appear in another universe. You introduced us to new instruments, and showed us what we can do with clapping or a whistle. I was blown away with everyone's talent and how we got to learn about composers and their life.

Student, Cottonwood Elementary, Granite SD

I have been looking forward to this for a few weeks. It did not disappoint...I liked it when we got to learn about instruments like trumpets with the mutes that make a different sound when it is put on. You are all very talented. It has inspired me to want to take piano lessons again.

Student, Endeavor Elementary, Davis SD

I think that the performance is always done in a manner that helps students appreciate music. It lets them see how playing an instrument can be something that even adults can do. At our school we have music for our students, and many of them can appreciate seeing someone playing their instrument.

Teacher, Hawthorne Elementary, Salt Lake City SD



I have been bringing 5th graders for 15 years. Every year I am amazed at how engaging the performance is for the students. This year was no exception. We enjoyed the musical selections and the PowerPoint presentation that we did before. It helped my students appreciate this experience even more. Thank you for bringing the arts to children that would never have this opportunity.

Teacher, East Midvale Elementary, Canyons SD

OPEN REHEARSALS AND TOURS

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 3 | 1 | 9 | 7.5 | 10 | 162 |

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. Listening guides were provided to students to help build their active and critical listening skills. 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.



STUDENTS IN PERFORMANCE

STUDENT SOLOISTS WITH THE SYMPHONY

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 2 | 3 | 5 | 4.25 | - | 9 |

Salute to Youth

Our Salute to Youth concert featured nine students (five in public schools, one homeschool student, three in charter schools) 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 interpretation and refine performance skills. Then they rehearsed and performed with the orchestra. Soloists received a recording 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

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 9 | 1 | 21 | 6 | 1 | 48 |

All Star Evening Side-by-Side

The All-Star Evening Concert gave 49 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 two rehearsals with local orchestra director Amber Tuckness, a rehearsal with Utah Symphony Associate Conductor Benjamin Manis and 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 conductors gave students a new level of insight into analysis of the interpretive nuances appropriate to the repertoire.



INTERACTIVE EVENTS WITH MUSICIANS & STUDENTS

MUSICIANS IN THE CLASSROOM

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 6 | 0 | 21 | 17.75 | 17 | 504 |

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 in group or private lessons. 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. One of our cellists and one of our trumpet players also gave 39 free, one-on-one lessons throughout the fall.

This year three different Utah Symphony musicians participated in the program and visited 15 schools in the Alpine, Davis, Granite, Washington, Iron, and Jordan School Districts.



Dear Hannah Thomas-Holladay,
 Thank you for taking the time
 to teach me for free today. You
 really helped me with the
 rhythm and vibrato.
 It was very helpful. Thank
 you for being patient with me.
 with me. It was very
 kind of you, and now I
 will try using those strategies
 you suggested.
 Thank you!
 -From [redacted] Your fan!

Thank you for taking the time to teach me for free today. You really helped me with the rhythm and vibrato [sic]. It was very helpful. Thank you for being patient with me. It was very kind of you, and now I will try using those strategies you suggested. Thank you!

Hand-written note (left) from "Your Fan!"

GUEST ARTIST EVENTS

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 18 | 16 | 73 | 33 | 22 | 951 |

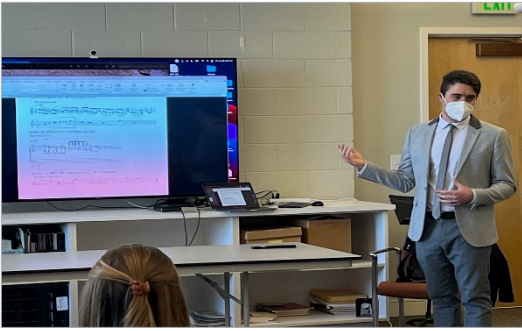
As part of their visits to Salt Lake on behalf of Utah Symphony, five guest artists participated in outreach events. All events were free, and the masterclasses were open to the public.

Violinist **Hilary Hahn**, Utah Symphony's Artist in Association for the 2021-22 season, led three masterclasses this season. 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. The first masterclass took place with the El Sistema program at Wallace Stegner Academy in September. Hilary worked with 2 El Sistema students and 1 Utah Symphony Youth Guild student. The second masterclass took place at Under the Umbrella Bookstore in April, and 4 transgender violinists performed for Hilary. The final masterclass was with the Young Composers Group, a special program of the Utah Youth Orchestras. Four composers presented new violin works they had composed after recently studying how to write for violin. Other outreach events included a joint presentation with Utah Symphony Composer-in-association Arlene Sierra at the Utah International Charter School and Zoom events with two Southern Utah Public Schools (Whitehorse High School and Valley High School)



Two other Guest Artists also offered masterclasses to talented students from our Youth Guild on their respective instruments – violinist **Inmo Yang** and pianist **Joyce Yang**.



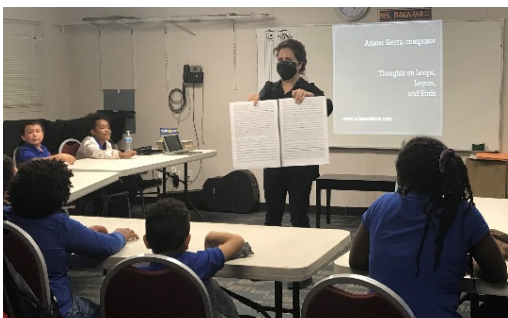


Composer **Nathan Lincoln de Cusatis** composed a piece titled *The Maze* for violin and orchestra which was commissioned by Utah Symphony's concertmaster, Madeline Adkins. Surrounding his visit for Utah Symphony's performance of his work, Nathan Lincoln de Cusatis offered a masterclass in composition for nearby university students. (University student attendance is not included in the statistical reporting).

Composer **Arlene Sierra** was Utah Symphony's Composer in Association in the 2021-22 season. She made two visits to Salt Lake during the season which were around the Symphony's performances of her pieces *Aquilo*, *Nature Symphony* and *Bird Symphony* (world premiere). In addition to these performances and as part of her Composer-in-Association position, Arlene spent three full weeks in Salt Lake City to participate in the Utah Symphony's preparation of her pieces, and also to help in Utah Symphony's mission to "connect the community."

We were able to craft a variety of events for Arlene with several student and community groups. Some of the highlights include a composition masterclass with the Utah Young Composers Group, a presentation about electronics and layering for the El Sistema@SaltyCricket program, a joint presentation with Hilary Hahn at the Utah International Charter School, and presentations and meet-ups with university students (excluded from numbers).

Another component of her residency also included performance workshops on an arrangement of her own music, titled *Butterfly House*, that Utah Symphony's Education Department procured for youth ensembles to perform. Students in the Utah Youth Symphony Orchestra, Utah Youth Philharmonic, and Lyceum Philharmonic at American Heritage School worked on her piece and played them in concerts on May 14th (Utah Youth Groups) and May 21st (Lyceum Philharmonic).



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 2021-22, we had five high school clubs, all of which came from public high schools. Student enrollment was 416. Those numbers are not included in this report because they purchased tickets to attend the symphony (\$5 per concert).



UTAH SYMPHONY YOUTH GUILD

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 4 | 4 | 9 | 5.25 | - | 46 |

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 Recital Auditions are the only Youth Guild events included in the statistical reporting. They are free education activities in which students interacted with Utah Symphony or Guest 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.

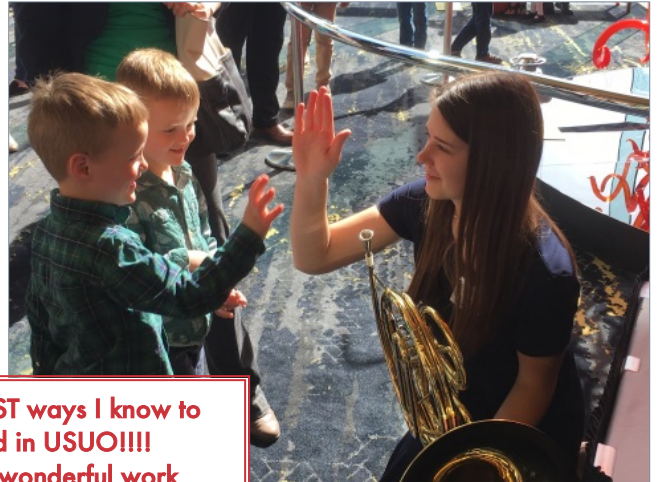


Family Music Fairs were held in the lobby of Abravanel Hall prior to all of the Family concerts this season. Youth Guild members earned service credit for helping with activities.

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: Youth Guild members attended two different masterclasses by Inmo Yang (violinist) and Joyce Yang (pianist).

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 the Utah Opera Production Studios where they were awarded cash prizes.



This is one of THE BEST ways I know to get children interested in USUO!!!! 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

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 0 | 1 | 0 | 54 | - | 40 |

The Utah Symphony Guild continued a program of free, twice-weekly violin lessons to students attending the Guadalupe School. Violins, all teaching materials and the teacher are provided to this program. Students performed in two recitals during the school year. The Symphony Guild provides the violins, music, music stands and other teaching materials.

Digital Resources

Digital resources included guided listening prompts to accompany YouTube recordings (Music Scavenger Hunt), 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). As of the end of June 2022, there were 1909 unique page views of these resources. We have no way of tracking the schools attended by those who view these resources, so there are no numbers for these projects included here. Additionally, in the 2021-22 season we were able to digitally capture our "Orchestra at the Theatre" concert, which will be made widely available in the 22-23 season. Unlike previous digital concert offerings, this concert will be available to educators for the next ten years.

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

| Districts | Charters | Schools | Hours | Teachers | Students |
|-----------|----------|---------|-------|----------|----------|
| 7 | 0 | 7 | 7.5 | 19 | - |

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

| District | 2019-20 | 2020-21 | 2021-22 | Projected 2022-23 |
|-----------------------------|---------|---------|---------|-------------------|
| Alpine | 30 | 45 | 33 | X |
| Beaver | | | | X |
| Box Elder | 1 | 10 | 2 | X |
| Cache | 2 | 13 | | |
| Canyons | 35 | 28 | 35 | |
| Carbon | | 2 | | |
| Daggett | | | | |
| Davis | 42 | 53 | 36 | X |
| Duchesne | | 4 | | |
| Emery | | 3 | | X |
| Garfield | | 2 | | |
| Grand | | | | |
| Granite | 60 | 45 | 45 | |
| Iron | 7 | 8 | | |
| Jordan | 42 | 39 | 44 | X |
| Juab | 1 | 2 | | |
| Kane | | 4 | 1 | |
| Logan | 1 | 3 | | |
| Millard | 5 | 4 | | X |
| Morgan | 2 | 3 | 1 | |
| Murray | 1 | 6 | 3 | |
| Nebo | 34 | 15 | 6 | X |
| North Sanpete | | 1 | | |
| North Summit | | | | |
| Ogden | 13 | 7 | 9 | |
| Park City | 1 | 5 | 3 | |
| Piute | | 1 | | |
| Provo | 13 | 11 | 1 | X |
| Rich | | | | |
| Salt Lake City | 31 | 20 | 27 | X |
| San Juan | | 2 | 1 | X |
| Sevier | | 1 | | X |
| South Sanpete | 7 | 3 | 1 | |
| South Summit | 2 | 2 | | |
| Tintic | 2 | | | |
| Tooele | 12 | 16 | 18 | X |
| Uintah | | 4 | | |
| Wasatch | | 2 | 1 | |
| Washington | 17 | 29 | 5 | X |
| Wayne | | | | X |
| Weber | 18 | 22 | 18 | X |
| Total # of Schools Served | 408 | 415 | 285 | |
| Total # of Districts Served | 24 | 34 | 19 | |

| Charter Schools | 2019 - 2020 | 2020 - 2021 | 2021-22 | 2022-23 |
|-------------------------------------------------------------|-------------|-------------|---------|---------|
| Academy for Math Engineering & Science | | | X | * |
| Advantage Arts Academy | | | | * |
| American Academy of Innovation | | | | * |
| American Heritage School | | | X | * |
| American Leadership Academy | X | | X | * |
| American Preparatory Academy | X | | X | * |
| American Preparatory Academy - Accelerated School | | X | | * |
| American Preparatory Academy - Draper #1 | | | | * |
| American Preparatory Academy - Draper #2 | X | X | | * |
| American Preparatory Academy - Draper #3 | | | | * |
| American Preparatory Academy - Salem | X | X | X | * |
| American Preparatory Academy - The School for New Americans | | X | | * |
| Ascent Academies of Utah | | | | * |
| Ascent Academies of Utah - West Valley | | | | * |
| Ascent Academies of Utah Farmington | | X | | * |
| Ascent Academies of Utah Lehi | | X | | * |
| Ascent Academies of Utah West Jordan | | X | | * |
| Athenian Academy | | | | * |
| Athlos Academy of Utah | | X | | * |
| Bear River Charter School | | | | * |
| Beehive Science & Technology Academy | | | | * |
| Bonneville Academy | | | | * |
| Bridge Elementary School | | | | * |
| C.S. Lewis Academy | | | | * |
| Canyon Grove Academy | | X | | * |
| Canyon Rim Academy | X | X | | * |
| Capitol Hill Academy | | | X | * |
| Carden Memorial School | | | X | * |
| Channing Hall | | X | | * |
| City Academy | | | | * |
| Davinci Academy | | | | * |
| Dixie Montessori Academy | | | | * |
| Dual Immersion Academy | | | | * |
| Early Light Academy at Daybreak | X | | X | * |
| East Hollywood High | | | | * |
| Edith Bowen Laboratory School | | | | * |
| Endeavor Hall | | | X | * |
| Entheos Academy | X | | | * |
| Entheos Academy Kearns | | | | * |
| Entheos Academy Magna | | | | * |
| Esperanza School | | | X | * |
| Excelsior Academy | | | | * |
| Fast Forward High | | | | * |
| Franklin Discovery Academy | X | | X | * |
| Freedom Preparatory Academy | | X | | * |
| Freedom Preparatory Academy - Vineyard | | | | * |
| Gateway Preparatory Academy | | | | * |
| George Washington Academy | | | | * |
| Good Foundations Academy | | | | * |
| Greenwood Charter School | | | | * |
| Guadalupe School | | | X | * |

| | | | | |
|-----------------------------------------------------|---|---|---|---|
| Hawthorn Academy | | | | * |
| Hawthorn Academy South Jordan | | X | | * |
| Hawthorn Academy West Jordan | | X | | * |
| Highmark Charter School | | | | * |
| Ignite Entrepreneurship Academy | X | | | * |
| Intech Collegiate Academy | | | | * |
| Itineris Early College High | | | | * |
| Jefferson Academy | X | X | | * |
| John Hancock Charter School | X | X | X | * |
| Juan Diego Catholic School | | | X | * |
| Judge Memorial High School | | | X | * |
| Karl G. Maeser Preparatory Academy | X | | X | * |
| Lakeview Academy | | | X | * |
| Leadership Academy of Utah | | | | * |
| Leadership Learning Academy | X | | | * |
| Leadership Learning Academy - Ogden | | | | * |
| Legacy Preparatory Academy | X | | X | * |
| Lincoln Academy | X | | | * |
| Lumen Scholar Institute | X | X | X | * |
| Mana Academy Charter School | | | | * |
| Maria Montessori Academy | | X | | * |
| Merit College Preparatory Academy | X | X | X | * |
| Moab Charter School | | | | * |
| Monticello Academy | | | | * |
| Mountain Heights Academy | | | X | * |
| Mountain Sunrise Academy | | X | | * |
| Mountain West Montessori Academy | | | | * |
| Mountainville Academy | | | | * |
| My Tech High | | | X | * |
| Navigator Pointe Academy | | X | | * |
| No. UT Acad. for Math Engineering & Science | | X | X | * |
| No. UT. Acad. of Math Engineering & Science - Ogden | | | X | * |
| Noah Webster Academy | | X | | * |
| North Davis Preparatory Academy | | | | * |
| North Star Academy | | | | * |
| Odyssey Charter School | | X | | * |
| Ogden Preparatory Academy | X | | | * |
| Open Classroom | | | | * |
| Pacific Heritage Academy | X | | | * |
| Paradigm High School | X | | X | * |
| Pinnacle Canyon Academy | | | | * |
| Promontory School of Expeditionary Learning | | | | * |
| Providence Hall | | X | | * |
| Quest Academy | | | | * |
| 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 | | | | * |
| Rowland Hall High School | | | X | * |
| Rowland Hall Middle School | | | X | * |
| Salt Lake Arts Academy | X | X | X | * |
| Salt Lake Center for Science Education | | | | * |
| Salt Lake School for the Performing Arts | | | X | * |

| | | | | |
|--------------------------------------------------|----|----|----|---|
| Scholar Academy | | X | | * |
| Soldier Hollow Charter School | | | | * |
| Spectrum Academy | | X | | * |
| Spectrum Academy - NSL | | | | * |
| Spectrum Academy - Pleasant Grove | | | | * |
| St. George Academy | | | | * |
| Success Academy | | X | | * |
| Success DSU | | | | * |
| Success SUU | | | | * |
| Summit Academy | | | | * |
| Summit Academy - Bluffdale | | X | | * |
| Summit Academy - Draper Campus | | X | | * |
| Summit Academy - Independence | | X | | * |
| Summit Academy High School | | X | | * |
| Syracuse Arts Academy | X | X | X | * |
| Syracuse Arts Academy - Antelope | | | | * |
| Syracuse Arts Academy - North | | X | | * |
| Terra Academy | | | | * |
| The Center for Creativity Innovation & Discovery | | X | | * |
| Thomas Edison | | | | * |
| Thomas Edison - North | | X | | * |
| Thomas Edison - South | | | | * |
| Timpanogos Academy | | X | | * |
| Treeside Charter School | | X | | * |
| Tuacahn High School for the Performing Arts | | | | * |
| Uintah River High | | | | * |
| Utah Career Path High School | | | | * |
| Utah Connections Academy | | | X | * |
| Utah County Academy of Science | | | X | * |
| Utah International Charter School | | X | X | * |
| Utah Military Academy | | | | * |
| Utah Military Academy - Camp Williams | | X | | * |
| Utah Mountain | | | | * |
| Utah Virtual Academy | X | | | * |
| Valley Academy | | | | * |
| Vanguard Academy | | | | * |
| Venture Academy | X | | | * |
| Vista School | | X | X | * |
| Voyage Academy | | X | | * |
| Walden School of Liberal Arts | | | | * |
| Wallace Stegner Academy | X | X | X | * |
| Wasatch Peak Academy | X | X | | * |
| Wasatch Charter School | | | X | * |
| Wasatch Waldorf Charter School | X | X | X | * |
| Waterford School | | | X | * |
| Weber State University Charter Academy | | | | * |
| Weilenmann School of Discovery | | X | X | * |
| Winter Sports School | | | | * |
| Total # of Charter Schools Visited | 29 | 50 | 39 | |

Organization's Self-Evaluation

Utah Symphony maximized 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 events like meet and greets, conductor visits and musicians in the classroom visits are scheduled in outlying districts while the orchestra is visiting.

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 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; however, due to the musicians' safety protocols surrounding COVID-19, these programs were not possible in the 21-22 season.

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 to encourage high schools to create High School Music Clubs with Utah Symphony | Utah Opera. There were five clubs in 2021-22; several more would have joined but could not comply with the COVID-19 protocols of our venues.

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 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.

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, a digital concert, and other learning materials.

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.

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. Additionally, the Symphony Education Manager also attended the League of American Orchestra's National Conference in Los Angeles (in-person). The sessions at this conference serve as a hub for prevailing pedagogies in the field, and the conference allows for networking and connecting with colleagues across the country. In that way, we are able to continually learn and stay up-to-date on successes in various communities. This influx of new ideas certainly inspired us to reevaluate our programs and the ways in which we serve our community.

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. We seek to become more involved with our music outreach program at the Guadalupe School which offers after-school violin lessons to children from a historically underrepresented community. Previously, this program had been run by Utah Symphony's Guild, but in 22-23, the Education and Community Engagement department will take a more active role in its administration.

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. In the absence of an Assistant or Associate Conductor for the 21-22 season, we realized the importance of such a person. We are eager to begin our relationship with Associate Conductor Benjamin Manis to resume all programs (chamber education, primarily) that have been on hiatus since before the pandemic.

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 22-23 school year. For our 5th grade concerts, our hope is to continue the celebration of black composers in a concert program exclusively featuring their works. We found that framing this concert in the context of Black History Month was appreciated by our teacher and parent chaperones. We will continue to have these concerts hosted by a black narrator and seek to incorporate more performers from the black community.

Continue improvements to teacher materials. We will provide preparation materials to students and teachers for use prior to watching our online concert. New to the 21-22 season, we portioned the preparation PowerPoint into small, digestible chunks ranging from 3 to 6 minutes. This seemed to be incredibly appreciated by teachers who felt pressed for time. 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 reflecting 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 22-23 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. In place of the Festival as the qualification, students will have the opportunity to participate in an audition—the experience of which will certainly be valuable. 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 negotiate with the musicians 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 still in negotiations to be able to continue to offer the post-concert Q&A experiences, private lessons, and smaller touring ensembles.

Composer in Association. In the 2021-22 season, we collaborated with Arlene Sierra as our Composer in Association. We offered 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. Ms. Sierra provided workshops and masterclasses to students and teachers in Utah k-12 schools as well as university students. We are thrilled we were able to present a female composer whose compositions are modern, unique, and sometimes incredibly visceral to Utah students, teachers, and Symphony-goers. We will continue the music-making opportunities with these kinds of composers in the future.

RECERTIFICATION:

Statement of Compliance. To the best of my knowledge, Utah Symphony | Utah Opera complies with all requirements of Board Rule R277-444 and this report is accurate.

Education Manager Signature:



Date: 06-30-2022

Education Director Signature:



Date: 06-30-2022

Executive Director Signature:



Date: 06-30-2022

Evidence of Non-Profit status

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