



INDIANAPOLIS SYMPHONY ORCHESTRA

ANNUAL REPORT 2019–2020





“The mission of the Indianapolis Symphony Orchestra is
**to inspire, entertain, educate, and challenge
through innovative programs and symphonic
music performed at the highest artistic level.**

*Pictured: ISO Music Director Krzysztof Urbanski
Photo Credit: Nicholas Shotwell*



James M. Johnson, CEO of the Indianapolis Symphony Orchestra

Dear friends of the ISO,

The COVID-19 pandemic continues to have a profound impact on the health, social, and economic wellbeing of people around the globe. It has led to fundamental changes in our daily lives, including isolation, the suffering and loss of loved ones, the loss of jobs and livelihoods, and a reduction in social connections. As an organization, The Indianapolis Symphony Orchestra has experienced many of these impacts over the course of the last year as well.

The orchestra’s truncated concert schedule was the least of the disruptions caused by the pandemic. More than two-thirds of the ISO’s fulltime employees experienced temporary or permanent job loss and remaining employees underwent a reduction in compensation or benefits as result of the economic strain brought on by the pandemic. The Hilbert Circle Theatre and the Symphony Centre have been dark since last March.

That’s the bad news.

The hopeful news is that, in spite of these challenges, our institution remains resilient and our community remains steadfast in its support.

The Indiana Symphony Society’s fiscal year that ended on August 31, 2020, saw total revenues of \$19.8 million, including \$7.5 million in annual fund contributions – less than \$1 million off the previous year’s annual fund results. Through diligent board oversight and conservative management of resources, the Society experienced just a \$39,000 loss, less than 2% of the overall budget. Just as vital, in a year when management of cash proved critical, the Society maintained positive cash flow and ended the year with \$307,000 in cash on hand. The Society was one of more than 700,000 businesses to receive a loan from the Small Business Administration through the Paycheck Protection Program. The \$2.92 million in proceeds from the loan permitted the Society to recall all of its employees for eight weeks, April through June 2020. The Society expects that the proceeds from the loan will be forgiven in full under the terms of the PPP program.

While the munificence and timeliness of the PPP funds proved helpful, to say the least, the Indianapolis Symphony Orchestra depended on thousands of contributions large and small to preserve its commitment to inspire, entertain, educate, and challenge through innovative programs and symphonic music performed at the highest artistic level. This support allowed the orchestra to perform for thousands of concertgoers in the first six months of the fiscal year prior to the onset of the Coronavirus. In addition, the orchestra’s innovative education programs inspired more than ten thousand students to discover the richness of music through a variety of engaging educational experiences.

No doubt among the highlights of the season was the BTHVN 2020 Festival, led by Krzysztof Urbanski in his ninth and penultimate season as ISO Music Director. The festival showcased the vitality and excellence of the orchestra through performances of Beethoven’s masterworks combined with inspired readings of newly commissioned pieces by a diverse group of emerging and established composers.

At the opening concert of the Beethoven festival in January 2020, I was proud to name Kevin Lin as concertmaster, a young musician who had already demonstrated his leadership and artistry in numerous guest appearances with the orchestra. We are thrilled for Kevin to join us and look forward to his performances for many years to come.

Just a month prior to the Beethoven festival, another brilliant artist ignited a spark in the IPL *Yuletide Celebration*. Frankie Moreno brought down the house night after night in his debut star turn as host of *Yuletide*. Those December 2019 concerts also marked Principal Pops Conductor Jack Everly’s 25th season as *Yuletide* Music Director. His other momentous concerts in the 2020-21 season included the much-anticipated return of Leslie Odom Jr. and screenings of *Star Wars: Return of the Jedi* In Concert with the ISO’s thrilling musical accompaniment.

Coincident with the orchestra’s stellar performances, the ISO’s Learning Community continued to offer captivating educational experiences to students from across the region. The Metropolitan Youth Orchestra served more than 200

students and their families under the leadership of Krystle Ford. The *Teddy Bear Series* saw the publication of a second book, *Monkey’s Jungle Jam*, by series creator and author Victoria Griswold. Not least among these vital programs, the *Discovery Series* forged a partnership between the ISO and the Indianapolis Children’s Museum in a program that drew parallels between scientific discoveries in paleontology and musical discoveries across the eras.

In March 2020, the ongoing work of the Indianapolis Symphony Orchestra changed radically once it became apparent that the pandemic would force cancellation of concerts and education programs. After the orchestra’s last concert on March 10, 2020, 65 concerts scheduled for the rest of the 2019-20 season were canceled and 101 concerts in the 2020-21 season were canceled. While nothing can replace the experience of a live orchestra concert or in-person education program, the musicians and staff of the ISO responded with creative efforts to bring music to the community. Programs such as *From the Vault* and *Symphony on the Patio* brought familiar sounds and voices of the ISO to listeners via the web and radio. Livestreamed chats brought the ISO’s creative teams into the homes of patrons and other stakeholders. A new podcast by Associate Conductor Jacob Joyce offered insights into the vital work of an orchestra in its community. Both under the aegis of the ISO and on their own initiative, musicians of the Indianapolis Symphony Orchestra offered dozens of socially-distanced ensemble concerts throughout the region over the spring, summer, and fall.

Besides the disruption caused by the pandemic, racial unrest and injustice in 2020 shook our city to its core. The ISO did not escape unscathed. During the disturbances following the death of George Floyd, parts of Symphony Centre, where the ISO’s offices are housed, were vandalized. Like hundreds of other downtown businesses whose windows were shattered, the ISO quickly boarded up. But thanks to an innovative program sponsored by the Arts Council of Indianapolis, local artist Gary Gee created a stunning mural of protest across Symphony Centre’s entrance. One of the most poignant episodes of the past year took place in July when members of the Metropolitan Youth Orchestra performed an impromptu concert on

Washington Street in front of the mural. Among those attending was Gary Gee, himself, who was moved to tears by the beauty of the students’ performances of music by Black composers.

Even prior to the start of the fiscal year, under the leadership of our Board of Directors, the ISO began the most extensive analysis of our operations in the organization’s history. The urgency of this work was borne out after the onset of Coronavirus, when it was realized that careful management of our resources would be essential to weather the storm. Today, we continue to examine every aspect of our operations, assuring alignment with our priorities, studying and, wherever possible, implementing changes to assure we use resources most effectively. As stewards of the generosity shown by our community, the ability to demonstrate the most efficient-possible operation must be our goal.

Over the coming months, we look forward to productive discussions with our musicians in an effort to charter an enlivened and innovative future for the ISO. During the past several months, the candid discussion of priorities, challenges and opportunities has opened new areas of understanding and, I believe, paths to secure the ISO’s future for generations to come. I look forward to sharing more in this regard as progress is made and want to recognize our musicians for their interest in pursuing these objectives together.

Today marks 315 days since the Indianapolis Symphony Orchestra last played a concert. With encouraging progress in public health efforts, the tireless energy of so many, and through some of the most important discussions in generations, we are energized for the future.

That future begins now as musicians of the orchestra are today offering their time and talents to connect virtually with our donors and other members of the community. Later this spring, the ISO will resume the release of streamed musical content.

In May, the orchestra will reassemble for six weeks of performances, including concerts at Hilbert Circle Theatre and Conner Prairie. Two programs will celebrate Music

Director Krzysztof Urbanski as he concludes his 10-year tenure with the Indianapolis Symphony Orchestra. To ensure continuity in the artistic leadership of the ISO, we will name an artistic advisor to the orchestra in the coming months. That advisor will serve in the interim between music directors, conducting a select number of programs each season, advising on classical music programming, and assisting in auditions for new members of the orchestra.

Planning is underway for a return to Kroger *Symphony on the Prairie*, where we anticipate socially-distanced attendance at first. We are also outlining plans for the 2021-22 indoor season at Hilbert Circle Theatre, with a season dedicated to celebrating diverse global voices in music, part of the ISO’s commitment to become a more inclusive organization.

In everything we do, look for common themes to define our path ahead:

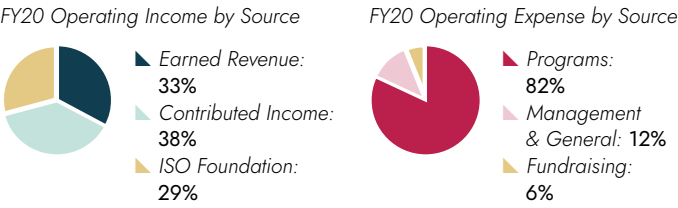
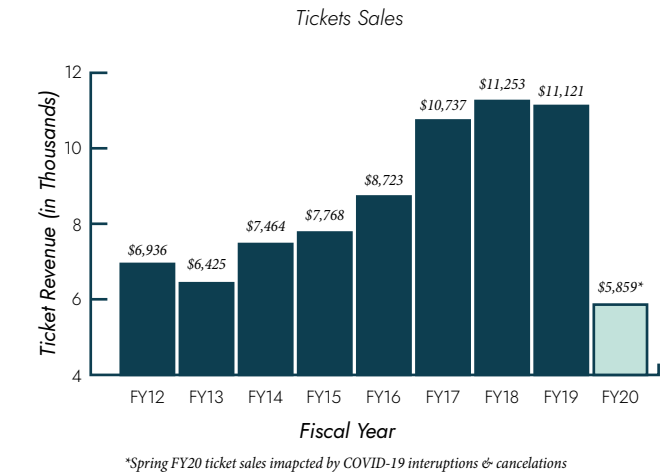
- 1. A commitment to serve our community in all its facets. Finding connections and embracing collaborations with community partners will help the ISO achieve far more than it can on its own.
- 2. A dedication to growing our audiences. A more welcoming venue, combined with new tools to enliven the concert experience, will help retain and expand our base of patrons.
- 3. The relentless pursuit of excellence in all we do. Each day, we strive to make Indianapolis proud to be the home of an orchestra that would be the envy of any city on the globe.

Never has the support of our community been so meaningful than at this time. We are grateful for your support and pledge to remain an important and lasting part of what makes this city great.

James M. Johnson

James M. Johnson
Chief Executive Officer

Summary of Financial Position <i>(in Thousands of Dollars)</i>			Summary of Operating Results & Cash Flows <i>(in Thousands of Dollars)</i>		
	2020 <i>Aug 31</i>	2019 <i>Aug 31</i>		2020 <i>Aug 31</i>	2019 <i>Aug 31</i>
Assets			Revenue		
Cash	462	155	<i>Earned Revenue</i>		
Pledges & Other Receivables (Net)	2,187	3,066	Ticket Sales & Fee Income	5,859	11,121
Prepaid Expenses & Other Assets	511	748	Rental Income	406	643
Property & Equipment (Net)	2,063	2,501	Program Advertising	111	145
Interest in Net Assets of the ISO Foundation	99,726	97,847	Education	166	164
Total Assets	104,949	104,317	Other Earned Revenue	26	2
Liabilities			Total Earned Revenue	6,568	12,075
Accounts Payable & Accrued Expenses	962	1,519	<i>Contributed Income</i>		
Other Liabilities	453	139	Annual Fund	7,497	8,367
Deferred Revenue	1,681	4,018	Project Funding	-	300
Refundable Advance	2,929	-	Other Contributed Income	-	50
Intercompany Loans	250	436	Total Contributed Income	7,497	8,717
Bank Line of Credit	7,043	7,249	ISO Foundation	5,700	6,572
Pension Liability	3,325	4,504	Total Revenue	19,765	27,364
Total Liabilities	16,643	17,865	Expenses		
Net Assets			Orchestra Operations	8,885	11,303
<i>Without Donor Restrictions</i>			Concert Production	3,149	7,313
General Operating	(9,241)	(9,202)	General & Administrative	2,479	2,663
Pension Plan	(4,251)	(5,431)	Marketing	1,125	2,023
Total Net Assets Without Restrictions	(13,492)	(14,633)	Facilities	1,345	1,575
<i>With Donor Restrictions</i>			Development	1,107	1,300
Society	2,072	3,238	Learning Community	693	800
ISO Foundation	99,726	97,847	Patron Services	315	469
Total Net Assets With Restrictions	101,798	101,085	Depreciation	491	490
Total Net Assets	88,306	86,452	Other	215	179
Total Liabilities and Net Assets	104,949	104,317	Total Expenses	19,804	28,115
			Change in Net Assets, General Operating	(39)	(751)



This is a summarized version of the financial statements audited by Blue & Co., LLC. For more information, please visit IndianapolisSymphony.org.



SEASON HIGHLIGHTS AT-A-GLANCE

Your support enabled the ISO to achieve a season of artistic milestones, including:

1. The 2019–20 Opening Night Gala, presented by Christel DeHaan Family Foundation. Conducted by Music Director Krzysztof Urbanski and featuring child prodigy Alma Deutscher, the opening night of the Indianapolis Symphony’s 2019–20 season was an unbridled success. One highlight of the evening was the impressive piano improvisational skills on display by Alma Deutscher.
2. Publishing our second children’s book, as ISO violinist Victoria Griswold’s story *Monkey’s Jungle Jam* moved from the stage to the page in September 2019.
3. The 34th IPL *Yuletide Celebration* was hosted for the first time by Frankie Moreno, bringing his unique rock-and-roll style from the stages of Las Vegas to the Hilbert Circle Theatre.
4. BTHVN 2020 Festival, celebrating Beethoven's 250th birthday, started in January with Beethoven's first five symphonies. The ISO's BTHVN 2020 celebration included several unique elements compared to other orchestras' celebrations, including:
 - Commissioned pieces to accompany each of Beethoven's symphonies. These pieces were penned by internationally renowned composers, including the ISO's own principal librarian James D. Norman.
 - The rare use of natural instruments in the horn and trumpet sections in order to accurately represent the sound Beethoven would have heard during his life.
 - Including the local Indianapolis German communities during the festival. Notably, German folk dance group Die Fledermäuschen Tanzgruppe and German choir Indianapolis Liederkrantz performed at the Hilbert Circle Theatre before ISO evening concerts.
5. Welcoming Kevin Lin as the new ISO concertmaster. Lin served as co-leader of the London Philharmonic Orchestra prior to his appointment as Concertmaster of the Indianapolis Symphony Orchestra in January 2020 and is a world-renowned soloist.
6. *Discovery Concerts: Journey through the Jurassic* was a collaboration with The Children’s Museum of Indianapolis, and supported by Community Health Network. More than 13,000 Indiana elementary school students joined the ISO over a total of 12 concerts. The series featured robust cross-curricular classroom materials, teacher workshops, and an exploration how studying the past helps us envision a new future through art and science. All performances were completed as scheduled before pandemic disruptions took effect.
 - While pandemic conditions have caused the cancellation of our live Discovery performances planned for 2021, the ISO Learning Community is hard at work creating a new multifaceted, virtual music experience for our elementary school audiences that will debut in late spring.
7. Before the season was disrupted by the COVID-19 pandemic, the ISO brought twelve guest artists to the Hilbert Circle Theatre's stage as part of the Lilly *Classical Series*; invited Leslie Odom, Jr. as part of the Printing Partners *Pops Series*; and completed the original *Star Wars* trilogy with *Return of the Jedi* In Concert as part of the Bank of America *Film Series* in September 2019.
8. Continuing to support the growth and success of more than 200 Metropolitan Youth Orchestra students and their families. Notably, the MYO was able to adapt to COVID-19 restrictions and remained open for the 200 students and families.
9. Saying farewell to Music Director Krzysztof Urbanski. After ten years with the ISO, Urbanski announced that the 2020–21 season would be his last as Music Director of the ISO.

Left: ISO Music Director Krzysztof Urbanski at 2019 Opening Night Gala
Photo Credit: Tom Russo

PROGRAMMING INTERRUPTIONS & CANCELLATIONS

Due to the COVID-19 global pandemic, the Indianapolis Symphony Orchestra programming schedule was severely disrupted. In accordance with local, state, and federal health recommendations, the Indianapolis Symphony Orchestra canceled large portions of its scheduled concerts during the 2020 calendar year.

Concerts canceled from March 13 to Sept. 13, 2020

- 36 Hilbert Circle Theatre concerts
- 29 Kroger *Symphony on the Prairie* concerts (24 concerts through August 31)

65 concerts total (61 concerts through August 31)

Concerts canceled from Sept. 18 to Nov. 8, 2020

- 19 Hilbert Circle Theatre concerts

19 concerts total

Scheduled 2020–2021 season concerts canceled

- 42 concerts of DeHaan *Classical Series* at Hilbert Circle Theatre
- 27 concerts of Printing Partners *Pops Series* and Bank of America *Film Series* at Hilbert Circle Theatre
- 3 Stella Artois *Happy Hour at the Symphony Series* concerts at Hilbert Circle Theatre
- 28 IPL *Yuletide Celebration* concerts at Hilbert Circle Theatre
- 1 Handel’s *Messiah* at The Center for the Performing Arts in Carmel, Indiana, presented by Telamon.

101 concerts total

Beginning in April and stretching into the fall, the Indianapolis Symphony Orchestra made select archival concerts available through weekly *From the Vault* online streaming presentations and the Kroger *Symphony on the Patio* radio program on 93.1 WIBC-FM.

Programming interruptions and cancellations as of November 8, 2020. Performance counts are based on the schedule as of March 13, 2020. Some performance/ event counts would fluctuate in a typical year as programming may be adjusted for schedule, demand, and artist availability, among other circumstances.

RESPONSE TIMELINE TO THE CORONAVIRUS PANDEMIC

As the full extent of the COVID-19 pandemic developed, the Indianapolis Symphony Orchestra had to make difficult decisions regarding its programming and personnel. Below is a complete timeline of the Orchestra's responses to the unfolding Coronavirus pandemic:

Tuesday, March 10, 2020	ISO performed last concert.
Thursday, March 12, 2020	Canceled concerts through March 31.
Tuesday, March 17, 2020	Canceled concerts through May 27.
Tuesday, April 7, 2020	Musicians and stagehands furloughed, and nearly half of administrative staff laid off.
Monday, April 13, 2020	Musicians, stagehands, and staff recalled for eight weeks through Paycheck Protection Program.
Friday, April 17, 2020	First airing of <i>From the Vault</i> Series on web and media outlets.
Monday, May 4, 2020	Canceled concerts through summer.
Friday, July 24, 2020	Canceled the 2020-21 indoor concert season.
Tuesday, September 8, 2020	Announced a one-year agreement with musicians to provide health insurance at no cost, with a weekly stipend beginning in December.
Tuesday, December 1, 2020	IPL <i>Yuletide Celebration</i> Initiative launched to bring holiday cheer to tens of thousands of <i>Yuletide</i> fans.





“The ISO commits to serve our community in all its facets. Finding connections and embracing collaborations with community partners will help the ISO achieve far more than it can on its own.”

— James Johnson, CEO

Pictured: ISO Bass Trombone Riley Giampaolo, featured in the October 2019 Pops performance "Cinematic Symphony: A Spotlight on ISO Musicians"
Photo Credit: Nicholas Shotwell

IN FY20 A TOTAL OF \$7.49 MILLION WAS CONTRIBUTED IN DIRECT OPERATIONAL SUPPORT OF THE ISO

The Indianapolis Symphony Orchestra is appreciative of the many individuals, corporations, and foundations that gave generously during this unprecedented year. The ISO relies on the financial support of these donors and sponsors to ensure our community is enriched with programming of the highest artistic quality.

We are so grateful for their support as they allow us to continue to serve our mission to inspire, entertain, educate, and challenge through innovative programs and symphonic music performed at the highest artistic level, even in these challenging times.

Right: Alma Deutscher at the 2019 Opening Night Gala. Below-left: Music Director Krzysztof Urbanski Bottom-center: Chair of the ISO Board of Directors, Yvonne H. Shaheen with Carol Mallett. at the 2019 Opening Night Gala. Photo Credits: Tom Russo

Bottom-right: ISO CEO James Johnson enjoys a round of golf at the 2020 Maestro Open with ISO supporters.



OPENING NIGHT GALA

Featuring Music Director Krzysztof Urbanski and child prodigy Alma Deutscher

This year's Opening Night Gala presented by the Christel DeHaan Family Foundation was a special evening at the Hilbert Circle Theatre and Indiana Roof Ballroom. The night began with a concert featuring the Indianapolis Symphony Orchestra and child prodigy Alma Deutscher, under the direction of Maestro Urbanski. We welcomed 510 guests to the Roof for an elegant dinner and dancing to the sounds of the Cool City Band.

Each year, many guests choose to offer additional support to the event by underwriting ISO musicians to join their tables at dinner. This year, 40 musicians and their guests joined us for the festivities at the IRB. With so many events around Indianapolis, having musicians join tables at dinner helps to make our event even more special.

MAESTRO OPEN

In August, the ISO held a successful Maestro Open presented by Kroger golf outing. Despite the threat of inclement weather, there was a window of sunshine to hold the event.

Several COVID-related changes were made for this year's outing: the indoor post-event dinner was moved to a large outdoor tent, the instrument petting zoo was canceled, and golfers could request an individual cart. Even amidst the challenges, the golfers enjoyed themselves and were able to participate in a safe, successful Maestro Open, raising money for the ISO. Many people volunteered their time and energy for this event, including the Maestro Open Committee and ISO staff members. The success of the event could not have been possible without the extra help.



PIVOTING IN THE TIME OF COVID-19

Although difficult, this year has allowed us the opportunity to think creatively and engage with our donors in new, innovative ways. Connecting virtually enabled ISO supporters to have an inside look at the organization as a whole, as well as learn more about ISO musicians, guest artists, and the artistic planning process. They even had the opportunity to tour Maestro Jack Everly's home! These unique events kept us connected with donors in a safe way, and we are grateful for their understanding, participation, and generosity. Music transcends distance, and until it is safe to return to the Hilbert Circle Theatre together, we will continue to navigate the challenges brought on by COVID-19 in order to share music with our community.

Examples of alternative engagement included:

- Virtual Meet & Greet with Maestro Jack Everly: Maestro Everly hosted a meet and greet in his home, giving participants an inside look into his creative process, his plans for the future at the ISO, and even a home tour.

- Virtual Town Hall: In April, ISO supporters were invited to join a “town hall” that included a financial overview of how the ISO was handling the pandemic, with its many disruptions, as well as insight into how the organization planned to move forward under the “new normal”.
- Virtual Meet & Greet with Violinist James Ehnes: Hosted by Director of Artistic Planning Katie McGuinness, donors had the chance to learn about and interact with this world-class artist. Ehnes shared what he is working on, his plans for the future, and how he is keeping busy during the quarantine.
- Driveway Performances: ISO Musicians performed live, and socially distanced, for donors in their very own driveways!



Above: Musicians Jennifer Christen (ISO Principal Oboe), David Bellman (ISO Principal Clarinet), and Alistair Howlett (ICO Acting Principal Flute) performing on a patron's driveway.

ISO ASSOCIATION

The Women’s Committee, organized in 1937 by Mrs. Frederic M. Ayres and 16 community-minded women, is today known as the Indianapolis Symphony Orchestra Association (ISOA). The ISOA comprises of dynamic people of all ages, skills, and backgrounds. The common thread woven throughout the organization is a commitment to the enthusiastic support of the ISO.

The 2019–2020 year, although cut short, held many successes. ISOA donations to the ISO for 2019–2020 equaled \$107,896, and 11,153 volunteer hours were served by ISOA members. We were disappointed not to be able to hold all of our traditional fundraising events such as the Spring Jubilee, but we look forward to bringing them back in 2021 and continuing to support the ISO as it returns to the Hilbert Circle Theatre.

Examples of alternative engagement included:

- Symphony in Fashion: Our Opening event this fall, a style show featuring fashions by Lilly's Boutique, was hosted at the Ritz Charles on October 5. The event was a huge success and grossed over \$11,000.
- The ISO Needs You: This new ISOA donor benefit fundraising event was quickly established and raised \$52,000 in the midst of the pandemic.
- Meet the Master: The ISOA had the privilege of hosting Krystle Ford, Director of the Metropolitan Youth Orchestra, for a virtual “Meet the Master” conversation. Ford was interviewed by CEO James Johnson and viewers learned more about the mission of MYO and Ford's history as a musician and former MYO member.



Top-left: ISO Musicians performing in a patron's yard. above-left: ISO Musician Peter Vickery (Assistant Concertmaster) performing for a group of patrons. Right: ISO Musician Bert Witzel (Principal Contrabass) performing outdoors for patrons.

As we navigated the unexpected challenges of 2020, the ISO was fortunate to have loyal corporate and foundation partners who stepped up to support the ISO. The ISO could not exist if it were not for the

incredible support from the following partners, from hosting employee events at the Hilbert Circle Theatre or at Kroger *Symphony on the Prairie*, to supporting the ISO through sponsorships of virtual content.



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Eli Lilly and Co., Title Sponsor of the *Classical Series* | Printing Partners, Title Sponsor of the *Pops Series* | Kroger, Title Sponsor of *Symphony on the Prairie Series* | IPL, Title Sponsor of *Yuletide Celebration* | Bank of America, Title Sponsor of the *Film Series* | Indianapolis Colts | Fifth Third Bank, Title Sponsor of the *Lunch Break Series* | Community Health Network, Presenting Sponsor of the *Discovery Series* | Christel DeHaan Family Foundation, Title Sponsor of the Opening Night Gala | Margot L. Eccles Fund



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Lilly Endowment | Arts Council of Indianapolis | Indiana Arts Commission | National Endowment of the Arts | Huntington Bank | Roche Diagnostics | Telamon | OneAmerica | PNC Bank | Care Institute Group | First Merchants Bank | Mays Chemical | National Bank of Indianapolis | Navient | Barnes and Thornburg | Reis Nichols Jewelers | NextGear Capital | JPMorgan Chase



Top-left, clockwise: Jennifer Christen, Principal Oboe; Pedro Fernandez, Percussion; Peter Vickery, First Violin, Assistant Concertmaster, and The Meditch choir; Samuel Rotherstain, Assistant Principal Clarinet; Katie McGuinness, Director of Artistic Planning, opens a Classical Series performance; Yu Jin, Principal Viola and the Schlegel Choir; and Robert Wood, Trumpet. All photo credits on spread: Nicholas Shotwell

BRAVO, MAESTRO URBAŃSKI

Saying farewell to the Symphony's seventh Music Director

Krzysztof Urbański first conducted the Indianapolis Symphony Orchestra in April 2010, with guest pianist Dejan Lazić, for a program of Lutosławski's *Little Suite*, Mozart's Piano Concerto No. 23 in A Major K488, and Dvořák's Symphony No. 9 "From the New World." Not only was this Urbański's first performance with the ISO, but it was also his debut performance in the U.S.

In an unexpected turn of events in 2010, an active volcano in Iceland erupted and caused the shutdown of all travel to Europe and allowed Urbański to stay in Indianapolis for several days beyond his guest week with the orchestra. At the time, the Music Director position was open; this gave ISO management an unexpected and spontaneous opportunity to discuss the position with the young Polish conductor. The musicians and management were incredibly impressed with Urbański and immediately invited him to conduct another performance at Conner Prairie that summer. In October 2010, the Indianapolis Symphony Orchestra announced him as their seventh Music Director to start during the 2011–12 season. At the time, Urbański was just 27 years old and several news broadcasters noted that he was the youngest Music Director ever appointed to a major American orchestra.

Throughout Urbański's tenure with the orchestra, he has hired twenty new players, including the Principal Oboe, Principal Bassoon, Principal Trumpet, Principal Cello, Principal Viola, and Concertmaster positions. He has taken the orchestra to a new artistic level, performing great canonic works as well as introducing the musicians to several underperformed Polish works including Kilar's *Orawa*, Weinberg Symphony No. 3, and Penderecki's *Credo*. He has commissioned several contemporary composers to write new works throughout his time, including most significantly nine new works that were to be paired with each of the nine Beethoven symphonies during the Beethoven 250th anniversary year. Given the cancellation of the 2020–21 season, we can look forward to the premiere of some of these works in future seasons.

Urbański established the tradition of programming a festival of concerts and events around one theme within each season, starting in 2015–16 with the Cosmos Festival,

and then Music of the Earth Festival, Mozart Festival, Paris Festival, and closing with the Beethoven 2020 Celebration. He brought the orchestra on its first tour since 1997 to Washington, D.C., for the SHIFT Festival in April 2018. There the orchestra stood out from all others, as the main work on the program—Krzysztof Penderecki's *Credo*—included full orchestra, the Indianapolis Symphonic Choir, the Indianapolis Children's Choir, and five vocal soloists. This tour also allowed the Metropolitan Youth Orchestra to be highlighted through a performance in the nation's capital at the Kennedy Center.

Throughout his time, Urbański invited several outstanding and highly acclaimed artists to join him on stage, including Garrick Ohlsson, Jean-Yves Thibaudet, Joshua Bell, Renée Fleming, Dejan Lazić, Jan Lisiecki, Kelley O'Connor, Thomas Hampson, Itzhak Perlman, and many more.

Finally, Urbański brought the Hilbert Circle Theatre to life with two staged opera performances, Bizet's *Carmen* and Mozart's *The Magic Flute*. Both productions were fully staged presentations and gave the Classical artistic department a chance to flex their production muscles. The latter production took advantage of new streaming technology installed during Urbański's tenure, allowing the performance to be viewed simultaneously around the world. Urbański has highlighted the musicians through several years of creative, innovative, and inspiring programs, and the ISO is grateful for his years of leadership and service.

Left photo credit: Marco Borggreve

PRAISE FOR MAESTRO URBAŃSKI

Saying farewell to the Symphony's seventh Music Director

“It's always humbling working with Maestro Urbański. His musical ideas and interpretations are truly one of a kind, and I discover something fresh with every program we do!”

— Kevin Lin, ISO Concertmaster

“It has been an absolute pleasure to work with Krzysztof for the five years that I have been a member of the ISO. He has a unique ability to reimagine many standard works in a way that makes one think much more deeply about the music and approach, thus leading many times to a much more memorable performance than simply accepting the “standard” interpretation.”

— Austin Huntington, Principal Cello

“Krzysztof doesn't miss a beat! He has brought clarity and consistency to the ISO, has done an excellent job in guiding deliberations about finalists in auditions, and helped to reshape the ISO during a period of great turnover.”

— Anthony Kniffen, ISO Principal Tuba

“Krzysztof has a clear and inspiring artistic vision which has made him a wonderful Music Director to start my career with”

— Ivy Ringel, Principal Bassoon

“It's been a true joy and honor for the Indianapolis Symphonic Choir (and me!) to collaborate with Krzysztof during his tenure at the helm of the ISO. With an incredible array of memorable projects such as the Verdi *Requiem*, Ravel's *Daphnis et Chloé*, *Carmina Burana*, and cornerstones of the operatic canon, working with Krzysztof has always been enriching, enlightening, and exciting.

Perhaps the greatest ‘mountaintop’ experience for us was traveling with Krzysztof and the ISO to the Kennedy Center to perform Penderecki's incredible *Credo*. Krzysztof's leadership brought an incredibly stirring and compelling illumination to our performances . . . memories that will last a lifetime, to be sure. Bravo, Krzysztof!”

— Eric Stark, Indianapolis Symphonic Choir Artistic Director

“It has always been a pleasure to work with Maestro Urbański. I will always remember the intelligent and creative way that he interpreted major works and connected with his performers and the audience. He quickly earned the respect of our singers & it is always a highlight for them to work with him.”

— Joshua Pedde, Indianapolis Children's Choir Artistic Director

“I have always been thrilled to collaborate with Maestro Urbański since the day I first met him in Warsaw. He is serious, impeccably prepared, stylistically versatile and a superb collaborator. And he has that special gift of a legato, romantic line. My performances with him in Indianapolis have been high points in my last 10 seasons.”

— Garrick Ohlsson, Piano

“I have so much gratitude towards Krzysztof, as he chose me for this amazing job, in this wonderful ISO. The warm, balanced and effortless sound he strives for in the orchestra is the same sound I continuously try to achieve as an oboist”

— Jennifer Christen, Principal Oboe

“Since my very first collaboration with Krzysztof Urbański in Europe back in 2010, I immediately felt that there was a very strong bond between the two of us. That same year we performed for the first time with the Indianapolis Symphony Orchestra together. Coincidentally, that was Krzysztof's U.S. and ISO debut and shortly afterwards, he was already appointed as the ISO's new Music Director!

In addition to many amazing soccer games together, I am so grateful for all the wonderful joint performances during this past decade in Indy. I am particularly grateful for Krzysztof's most inspiring initiatives to commission together with the ISO two orchestral works of mine: Symphonic Poem *Mozart & Salieri*, and *S.C.H.E.rzo*, both of which he is a dedicatee.

For all these reasons, I am proud and truly delighted to call him my musical brother.”

— Dejan Lazić, Piano

Photo credit: Marco Borggreve



WELCOME KEVIN LIN

Introducing the ISO's newest Concertmaster

Originally from New York, Kevin Lin served as co-leader of the London Philharmonic Orchestra prior to his appointment as Concertmaster of the Indianapolis Symphony Orchestra in January 2020. He has performed as a soloist and recitalist in Taiwan, South Korea, Canada, and the United Kingdom, in addition to numerous performances in the United States.

Lin has been guest concertmaster of the Pittsburgh and Houston Symphonies, and was concertmaster and Principal Second Violin at The Colburn School and The Curtis Institute of Music. In recent years, Lin received prizes

from the Irving M. Klein International Competition (4th prize) and the Schmidbauer International Competition (1st prize) and was also a competitor in the George Enescu International Violin Competition and Menuhin International Violin Competition.

Following an 18-month search, with several candidates reviewed by the search committee either as guest concertmasters or through the open call audition, the musicians and Music Director Maestro Urbanski were delighted to announce Kevin Lin as our new Concertmaster.

Dear ISO Family,

It was a late summer evening in London. My colleagues at the London Philharmonic and I were attending a dinner function at Glyndebourne when my phone rang with the caller ID displaying a call from Indianapolis, Indiana. A welcome sight, as I was quite homesick having been in the UK for the past 2 years. I picked up the phone excited to hear some “American” English, but was confused when I was greeted with a lovely Irish accent. It was Katie McGuinness on the other side wondering if I was interested in coming home, and from that very moment, I knew my life was about to change.

A few months later, I found myself walking onto the Hilbert Circle Theatre stage for the first time to rehearse Brahms’ 2nd Symphony with Maestro Urbanski. Within the first thirty seconds, I felt I was at the reins of something special. I felt communication and raw talent flowing through the orchestra, and the constant eye contact from the musicians made it a very enjoyable yet organic experience. It’s an immense honor to lead any orchestra, but once in a while I find myself embedded among amazing musicians that truly inspire. I’ve found that with all of you, The Indianapolis Symphony Orchestra.

In the past couple months, I’ve had the pleasure of working with Terry Langdon’s Chamber Orchestra Project, Amy Kniffen’s Quartet Concerts, and Peter Vickery’s Chamber Music Series, to name a few. It’s inspiring to be part of these new projects while our day jobs are on a temporary hold due to COVID-19. This sabbatical from orchestra playing is allowing me to sharpen up my technique, while giving my body the rest it needs after three incredible but tiring years of touring with the London Philharmonic Orchestra.

This year has been extremely tough on all of us. I can see it on all our faces as time goes on, our identities being slowly drained from our bodies. It has honestly been the hardest year of my life both personally and professionally. But I always tell myself that in life, we have to experience the lows to fully appreciate when times are good. I’m looking forward to being back with this world class orchestra, and to be the cultural beacon for our supporters. Thank you to everyone at the Indianapolis Symphony Orchestra for your tireless work, I’m humbled to have you as colleagues. See you all at the Hilbert Circle Theatre very soon!

Warm Regards,

Kevin Lin

THE 34TH IPL YULETIDE CELEBRATION

Hosted by Frankie Moreno

Frankie Moreno made his debut as host of the 34th IPL *Yuletide Celebration* in 2019, bringing his energy, charisma, and charm from the stages of Las Vegas to the Hilbert Circle Theatre. Frankie Moreno previously performed with the Indianapolis Symphony Orchestra in October 2017 and showcased not just his immense skill and variety, but his rapport with ISO musicians. As host, Frankie Moreno performed a duet with ISO Principal Trumpet Conrad Jones and ISO First Violin Sherry Hong, the latter of which was a stirring rendition of *I'll Be Home For Christmas*.

There were several other firsts in this past *Yuletide*. A musical tribute to *The Polar Express* premiered, arranged by Maestro Jack Everly with the help from the ISO's phenomenal music librarians. Extraordinary gowns, custom props, and moving metal platforms and stairs were created new for this magical segment. Alan Silvestri, original composer for *The Polar Express*, even sent ISO patrons a holiday message in the *Yuletide* program book!

IPL *Yuletide Celebration* 2019 also debuted with new technologies. Over seven thousand complex LED pixels were used to create new massive Christmas trees on stage as

well as retrofitting thousands more into the existing *Yuletide* set. These new LED pixels can be synchronized with the live orchestration, as featured prominently in the dramatic orchestration of *Noel Nouvelet*, also known as *Sing We Now of Christmas*.

Ultimately, the 34th IPL *Yuletide Celebration* was not an undeniable success because of its high-ticket sales or

extraordinary production; *Yuletide* 2019 was a success because of its glowing patron feedback. The patron experience is the primary focus, starting with the many sights and smells of the lobby. Patrons can experience live organ performances, fresh cookies from Taylor's Bakery, and photo opportunities, among other activities. *Yuletide* veterans and novices alike praised Frankie Moreno for his unique energy, the immense skill of ISO

musicians, and the Broadway-like production values in the heart of Indianapolis.

In a testament to the success of IPL *Yuletide Celebration*, over 400 families have attended *Yuletide* at least 10 years in a row—and thousands more continue to make *Yuletide* an integral part of their holiday traditions.



***“The real holiday magic of Yuletide is two, not very well-kept secrets: the musicians of the Indianapolis Symphony Orchestra and the community’s love for this Holiday tradition.*”**

Neither could exist without the other. I am honored to be one of the representatives of something so special in the hearts, ears and traditions of Indiana.”

— Jack Everly, Music Director of IPL *Yuletide Celebration*

Above photo credit: Tom Russo · Right photo credit: Nicholas Shotwell

I attended IPL *Yuletide Celebration* 2019 with my autistic nephew, Adam, and it was a perfect storm of everything good that can happen at *Yuletide*. The costumed characters let him approach and took their time; Justin Stahl played Adam’s favorite song on the organ; and the host Frankie Moreno and his guitarist Alec Zeilon chatted with Adam in the lobby before and after the show.

The entire evening was truly *Yuletide* magic and it was so amazing to experience it firsthand.”

— Janine Knuutila, ISO Customer Care Representative

CELEBRATING 250 YEARS OF BEETHOVEN

The ISO commemorated the composer's 250th birthday with the BTHVN 2020 Festival, presented by the Christel DeHaan Family Foundation

The year 2020 marked the 250th anniversary of the birth of arguably one of the most famous composers, Ludwig van Beethoven, and arts organizations all around the world celebrated this great figure in Classical Music. Music Director Krzysztof Urbanski and the Indianapolis Symphony Orchestra were no exception. While the global pandemic sadly interrupted the celebration, the ISO was scheduled to perform all nine of Beethoven's symphonies, all five piano concerti, his triple concerto, his violin concerto, and some of his other works throughout the 2020 year, all with Urbanski at the podium.

Thanks to the generous support of several donors, Music Director Krzysztof Urbanski added numerous unique elements to distinguish the ISO celebration from other orchestras. Most notable were the nine commissions made by composers around the world to be paired with each of the nine Beethoven symphonies. The invitation to composers was to write a short 5 to 10 minute piece, influenced by its paired symphony. In some cases, the composers themselves even picked which symphony. Of the composers chosen, the majority were American, and three were female. Amongst the group also was our own Principal Librarian James D. Norman, who is an avid composer. In January 2020, the ISO launched the celebration with three weeks of subscription concerts dedicated to works of Beethoven. The orchestra performed Beethoven's first five symphonies, each along with their newly composed work. In most cases, the composer was able to be with us and gave some insight into the piece from stage.

Maestro Urbanski invited members of our horn and trumpet sections to play on natural instruments, again available due to the generosity of several donors. Throughout Beethoven's life in the 18th and early 19th centuries, the natural horn and natural trumpet were the musical instruments that were being used, before their successors as we see on stage today. Maestro Urbanski wanted to recreate the sound world that Beethoven himself experienced while composing these works. Those early instruments have a different timbre to what we typically hear, and they helped the orchestra in trying to capture in their performances what Beethoven intended.

Not all of the Beethoven 2020 Celebrations took place on stage. The ISO invited German folk dance group *Die Fledermäuschen Tanzgruppe* and German choir *Indianapolis Liederkranz* for pre-show performances. A quartet of ISO musicians playing some of Beethoven's most beloved string quartets were also featured prior to orchestra performances. A different group of ISO musicians visited the Tube Factory Artspace in Garfield Park for Big Car Collaborative's Friday night series. The American Pianists Association gave ISO permission to use their sound dome, which played a selection of Beethoven's orchestral works at City Market leading up to January, and then moved to its new home in the lobby of the Hilbert Circle Theatre. Our Associate Conductor took musicians out to Roche Diagnostics for a performance and talk on Beethoven, which was then repeated at our First Monday series.

Perhaps the most exciting collaboration, however, was with the University of Indianapolis. We connected with their Department of Art and Design to commission their faculty and students to design and create a Beethoven sculpture to be installed in the lobby as a focal point for patrons. The artists designed the sculpture based on an abstraction of the 1819–20 portrait painted by Joseph Carl Stieler. Fortunately, the sculpture remains in our hall, ready to return when we can continue the celebration in future seasons.

The Beethoven Celebration was made possible due to the generosity of its presenting sponsors, the Christel DeHaan Family Foundation and Dr. Kenneth and Mrs. Debra Renkens.

A special thank you to the following donors who underwrote nine commissions made by composers around the world to be paired with each of the nine Beethoven symphonies:

- | | |
|--|--|
| · Dr. Christian Wolf and Elaine Holden | · Ann M. Stack |
| · Carol Dennis | · Liz Kyzr |
| · Scott Putney and Susan Sawyer | · Steve and Mary DeVoe |
| · Tom and Dawn Bennett | · Sarah C. Barney and Jack and Katie Patterson |
| | · Kay Koch |

The ISO would also like to thank the University of Indianapolis Art Department, *Die Fledermäuschen Tanzgruppe*, and *Indianapolis Liederkranz* for their contributions to the BTHVN 2020 celebration.

Left: Completed sculpture by the University of Indianapolis Department of Art and Design. Top-Center: The local German choir Indianapolis Liederkranz performed on the Oval Promenade before an evening ISO concert. Top-right: German folk dance group Die Fledermäuschen Tanzgruppe performed in the Wood Room before an evening ISO concert. Bottom: The ISO performing during the BTHVN 2020 Festival. Page: 1819-20 portrait of Beethoven painted by Joseph Carl Stieler.

MUSICIANS IN THE COMMUNITY

ISO Musicians responsibly engaged with our patrons and reinforced our commitment to the community

Though the Hilbert Circle Theatre became suddenly quiet last spring, the musicians of the Indianapolis Symphony Orchestra did not. When the scale of the pandemic became clear, the ISO Musicians wasted no time doing what they could for the Indianapolis community.

The ISO Development team worked with the musicians and started a program for them to perform live—and socially distant—for ISO patrons throughout the Indianapolis area. In addition, several ISO musicians worked with Eskenazi Health as part of the Marianne Tobias Music Program to bring pre-recorded media to an exclusive internal channel for patients.

However, the Indianapolis Symphony Orchestra is proud that our numerous musicians took the initiative and found their own ways to maintain relationships with the community. These range from continuing to perform outdoors for neighbors to coordinating outdoor classrooms for music students to virtual performances for community figures. A handful of musicians recount their experiences with the community in the following pages.

The ISO's commitment to its patrons and the larger Indianapolis community is paramount to its success. Maintaining these relationships has been a priority for the ISO and the musicians with great success.



AMY KNIFFEN

ISO Viola

As I breathe, as my heart beats, I play music. When the theatre went dark in March and we did not play Mahler 5, it felt like we had been cut off mid-sentence. The status of staying quiet for several months began to feel like having taken a vow of silence, and then the riots started downtown. At last the weather was good enough and, needing to share something of beauty with my community, I played a concert in my driveway for some neighbors. Tony and Peter Vickery joined me and on that golden Friday evening together with my neighbors, some ISOA members, and friends from our ISO audience, I saw music gather people together and offer relief.

Over the summer and throughout the fall, my colleagues and I have done our very best to wrap our arms around our community and offer the joy, hope, and inspiration that is inherent in live music. For the more than 40 concerts that I have played in driveways, cul-de-sacs, and back yards, as well as available church facilities now that the weather is colder, I have seen music descend on audiences like water on thirsty people. Many of our concerts have looked like group therapy sessions. We have done our best to offer music to students, playing side-by-side concerts with them, like the one on December 8 at Heritage Christian School. I am trying to write lesson plans for some of the string quartet programs that I have developed, and I hope to be able to engage with elementary school students during a time when teachers are asking for engaging resources. As a faculty member at Anderson University, I am involved in the faculty recital series, and we are developing ideas for recruitment, one of which is a livestream of the faculty trio—which now includes Stephen Hawkey—to area high schools. I also now have a private violin and viola studio, and I have been active in creating events to provide joy in a rather cheerless time for our community, like the video of the *Hallelujah Chorus* recently recorded by ISO members and the North United Methodist Cathedral Singers.

My colleagues and I may not currently be able to play on our home stage, but we have fanned out across the city, and it has been and continues to be our pleasure to share the joy of live music with our beloved community."

Left: Roger Roe, ISO Assistant Principal Oboe, performs for a group of patrons near their home. Above: Amy Kniffen, Acting Associate Principal Viola, performs socially distant from patrons at their homes.



CONRAD JONES & RILEY GIAMPAOLO

ISO Principal Trumpet and ISO Trombone

The chamber music duo “The Two Gabagools”—featuring Conrad Jones and Riley Giampaolo—have been very active since March 2020, despite the circumstances!

At the beginning of the pandemic in March 2020, they contributed a new arrangement of Simon and Garfunkel’s “Bridge Over Troubled Water” to Downtown Indy Inc.’s Unity project, honoring frontline workers. They then contributed their arrangement of Paul McCartney’s “Hey, Jude” to the Horizon House’s annual (virtual this year) fundraiser. Along with the governor, mayor, and many other community figures, the Gabagools were able to help one of downtown Indy’s most important organizations to raise a substantial amount of money to aid the homeless and those in need.

After a handful of Zoom educational clinics, the next big project was WIBC’s Kroger *Symphony on the Patio* in June 2020. The Gabagools recorded 45 minutes of music (of mostly their own arrangements) specifically for the ISO’s radio initiative, which produced a really fun show. They had a blast with host Tony Katz! The remainder of the summer and fall involved live outdoor fundraising concerts for local charities in various neighborhoods around Indianapolis. Most

recently, the Gabagools appeared on Frankie Moreno’s #1 single titled “Number One,” and Conrad and Frankie released “The Christmas Song” on Dec 24, 2020 (as heard during the 2019 IPL *Yuletide Celebration*). The Two Gabagools have started working on an upcoming virtual recital, to be finished in February of 2021 for the Colburn Spotlight Series.

Conrad has been performing numerous outdoor drive-in concerts for the Mainly Mozart Festival in San Diego, in addition to hosting virtual masterclasses. He has also appeared in the International Trumpet Guild’s “Listen and Learn” series. Riley most recently contributed to a ‘low-brass ensemble playing’ tutorial organized by the Musicians of the Fort Wayne Philharmonic.

Above: Riley Giampaolo, Bass Trombone and The Dr. and Mrs. Charles E. Test Chair with Conrad Jones, Principal Trumpet and The W. Brooks and Wanda Y. Fortune Chair. Right: Li Li, Viola.

LI LI

ISO Viola

Last summer, during our hiatus, I found myself getting more and more involved in the lives of the next generation of musical talent, our young students. I decided to build the Lily Music Academy, a summer online comprehensive course for young students, including ISO members cellist Ingrid Bellman, principal bassist Ju-Fang Liu, and Ball State University faculty violin, Yu-Fang Chen. A natural outgrowth of this was the Backyard String Orchestra, beginning in late summer, which did, in fact, rehearse every Saturday afternoon in my backyard, until it became too cold to work outside.

What a joy it has been for me to connect musically with the children of my community during this time of isolation, an isolation likely affecting their lives much more than ours as adults. Though not able to enjoy playing with my colleagues in the ISO during this time, I was able to provide an orchestra setting (often for their first time) for talented young people, and to watch and share their initial joy in blending rhythm, melody, and harmony together on glorious, sun-filled afternoons. Educating these students musically was only part of my motivation for creating the Lily Music Academy and the Backyard String Orchestra. The larger issue, for me, was to help gather members of our community together, even if only virtually or in a backyard, and socially distanced, of course. Though we focused on music in our work together, the end result was a strengthening of the bonds of community. In this time, I met parents who touched me deeply in their commitment to our children, our children’s education, and their concern for our community. For the children, of course, it was a badly needed moment of release from the loneliness of the pandemic. And for me, watching the kids listen and respond to one another, only reinforced my belief in music’s important role in building community, perhaps our most important role as our city’s orchestra.”



Here are some excerpts of what the children wrote to me of their orchestra experience:

“Thank you for starting the Backyard Orchestra during COVID. It brought me closer to my friends and helped me develop my musical skills.” — Mathew

“I looked forward each and every week to play with our Backyard Orchestra.” — Jessica

“It gave us a great opportunity to play and appreciate music together when we were stuck at home.” — Ian

“This was the first time I learned to appreciate beautiful melodies, put together to create even more beautiful music.” — Grant

“Playing music in the backyard with friends is very beneficial to your social and mental health.” — Howard

“I did not let one single challenge, from the pandemic to the weather, get in the way of stopping my joy from the orchestra, and I definitely loved this.” — Prudence

“Being able to socialize through music in Mrs. LiLi’s backyard was an amazing experience.” — Katelyn

“I got to see my friends.” — Lucas



Above: MYO students performing in front of the Symphony Centre with mural Artist, Gary Gee. Right: MYO students video conference in a socially distant space. Far-right: Image of MYO virtual meeting. Following page: MYO students rehearsing at Broadway United Methodist Church.

METROPOLITAN YOUTH ORCHESTRA

How the MYO navigated unprecedented circumstances and remained open for the Indianapolis community

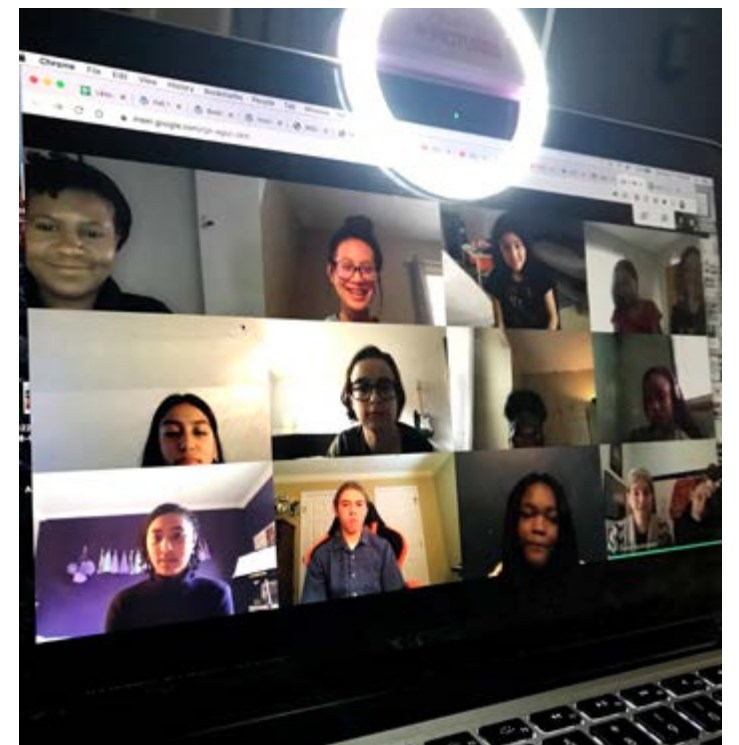
This year, the Metropolitan Youth Orchestra was fully committed to continuing the program during these unprecedented times, even if that meant major modifications. We decided to keep the majority of our lessons online, and rehearsed in small groups in person. Social distancing was a must, air filters were placed in each room, and masks were worn at all times.

In true MYO fashion we still managed to have fun even with all of the changes in place! Rehearsals started outside in the fall, providing music to our Broadway United Methodist Church friends and neighbors. Pool noodles were used to keep students 6 feet apart, and we had a lot of fun reciting tongue twisters through masks. Before Thanksgiving, we made the call to go totally virtual, and because of the planning over the summer, we were able to make the switch rather quickly. Students met with their chamber coaches online every week for theory and games, and they were required to submit videos of their playing assignments.

As part of the organization's commitment to our community, our teaching staff, parents, and League of Leaders received diversity, equity, inclusion, and belonging (DEIB) training. The MYO staff was able

to come together twice this season to continue their training on how to identify and disrupt racism. Parents received a session-led by other MYO parents on how to talk to kids about race, and our League of Leaders identified racism as a topic of concern. They are forming this year's initiatives around the Black Lives Matter movement, starting with a small concert. They arranged a performance in July in front of the Symphony Centre mural, paying tribute to Black music. They also have meetings with MYO parents who work in this field to discuss racism. They will continue to form initiatives on this topic for the rest of the season, and teachers will continue to receive support in this area every year.

We still don't know what the future holds for the MYO season. Our little village is showing us daily that they can do hard things, and everyone has been extremely flexible, taking it all in stride!



Praise for the
METROPOLITAN YOUTH ORCHESTRA

From parents:

“I initially enrolled my daughter in MYO so that she’d learn to play the violin. Little did I know that we’d find ‘our tribe’ there. I expect the relationships that have sprouted from here to last a lifetime.”

“Thanks for all the hard work that has gone into quickly pivoting in this constantly changing landscape. Our family appreciates all the MYO team does to keep students and families safe in this time of a pandemic!”

“MYO is an opportunity to bond with my daughters through music, something that would not be afforded to me if I was not encouraged and able to play with them.”

“I’ve really enjoyed watching my daughter progress in her ability to play the violin, but even more so, it’s been heartwarming to watch her confidence and self-pride grow over the years. She now commandeers the stage effortlessly and with pride.”

“I’m sure that, aside from having a love for the orchestra, the prerequisites for joining the MYO staff must be commitment and selflessness. Because the staff love and are fully committed to the success of their students and not just as it relates to the instrument. They are a solid part of the ‘village’ that it takes to raise well-rounded humans.”

From teachers and students:

“During these Covid times, I have not only been physically drained, but emotionally drained. So while I am also able to keep up with my violin, I am able to connect with my MYO family virtually, which has really helped my mental health. Though I would like to do all of this in person, it is not the safest option. Therefore, I am very grateful that I am able to communicate virtually with my MYO family.”

“One of our initiatives for MYO this year is to focus on the current issues of our world, such as racism, the virus, climate change, etc. Another initiative this year is to focus on continuing to make MYO fun and interesting through the virtual world. I am so grateful to have MYO in my life, especially during these times!”

— MYO student/League of Leaders president

“Thanks so much for today. I grew up in a very overly racist family, and it’s so nice to have these kinds of conversations in a safe place.”

— MYO teacher

“I’m really thankful for the opportunities I’ve received through MYO.”

— MYO student

“MYO is different from any orchestra because they build other life skills, like relationships, along with learning to play an instrument. MYO is such an amazing family to be a part of, and I am so glad I get to be a part of our MYO family.”

— MYO student



ORGANIZATION-WIDE D.E.I.B. TRAINING

Reaffirming our mission of racial diversity, equity, inclusion & belonging, on and off the stage

Supported by the Catalyst Fund through the League of American Orchestras, the ISO is in its second year as part of a national cohort of orchestras committed to digging deeply into issues of diversity, equity, inclusion and belonging in our industry. This has enabled the ISO to engage Jessica Schmidt of *Orchestrate Inclusion* as a guide and consultant as we examine, reflect and activate the values that are central to our organization’s reemergence.

We have focused our time laying the groundwork for a future in which the ISO can effectively engage in meaningful relationships with a broader spectrum of our community. Our activities include:

Continuing to listen and learn:

- **Racial Equity Institute Workshops**—in partnership with IPS, the ISO committed to having all staff members and key musician leaders participate in the two day intensive sessions to

gain greater understanding of the history of racial inequity and systemic racism in our country and community.

- **Talking to Your Kids about Race**—a virtual session for MYO parents was held in July 2020 to support families having open and honest conversations around the racial issues so prominent in our society and media this summer
- **Interrupting Racism for Children**—a workshop for MYO teachers and partners was held in October 2020 helping us each understand how our perceptions of race were formed and how they influence our thoughts and expectations as teachers, leaders and service providers

Thinking artistically:

- In collaboration with the Sphinx Organization (an entity dedicated to transforming lives through

diversity in the arts) the ISO has proposed Beyond Representation. This is a performance-based initiative designed to elevate the voices of a diverse group of musicians in artistic programming and is the subject of our 2021-22 Catalyst Fund proposal.

- As a participant in the National Alliance for Audition Support, the ISO supports professional and pipeline development for orchestral musicians of color seeking professional opportunities in American Orchestras.

In addition to the current, ongoing activities listed, the ISO also commits to the following for the upcoming 2021-22 season:

- Relaunch the ISO’s DEIB Committee with co-chairs from different stakeholder groups providing oversight and accountability. The Committee’s purpose will be to better integrate staff, board and musicians in DEIB work to create concrete goals and metrics for internal structures and externally facing activity.
- Start an internal virtual book club to explore frameworks for inclusivity and change with a goal of creating recommendations for the ISO. The book

club will read *The Art of Relevance* and facilitated by Jessica Schmidt of *Orchestrate Inclusion*.

- Virtual debriefs with REI workshop attendees for ongoing examinations of racial equity, what it means to the ISO and industry, and creating the space for challenging conversations.
- Sharing the stakeholder assessment, its perspectives on DEIB, and unpacking MYO to extrapolate best practices from our MYO program to the ISO an a whole.
- Use online platforms to deliver revamped ISO education programming in elementary school through high school. By removing the geographic and financial barriers to entry, the ISO can equitably serve more schools in the community with dynamic programming.



“I, along with many of my colleagues in the industry, have finally admitted the reality that our art form has overlooked artists of color for too long. The circumstances that brought this reality to light were tragic and unacceptable, but it is a long overdue wake-up call.

Thanks to the tireless and patient efforts of our Learning Community and DEIB consultant, I have learned so much about systemic racism and continue to educate myself each day to better understand diversity, equity, inclusion, and belonging. This has enriched my programming palate enormously, and I’m discovering such beautiful treasures in the repertoire. We cannot turn our backs on this, and I am committed to making this change.”

— Katie McGuinness, Director of Artistic Planning

Left: MYO students performing in front of the Symphony Centre with mural Artist, Gary Gee.

SOCIAL MEDIA ENGAGEMENT

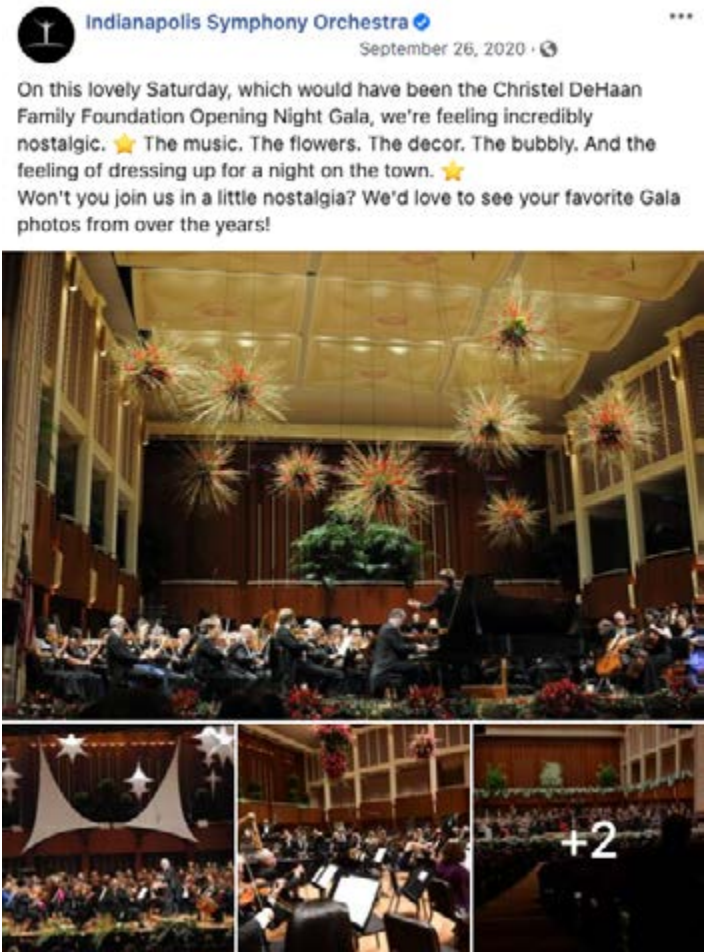
Connecting with ISO Patrons online

Since we were unable to see our patrons in person for much of 2020, staying in touch became more important than ever. The ISO quickly established a weekly email for much of the year that highlighted stories about our musicians, the Metropolitan Youth Orchestra, ISO history, at-home educational opportunities, and more.

Part of our outreach also encompassed the use of our social media channels. With more than 75,000 followers spread out over Facebook, Instagram, Twitter, and YouTube, we worked to find ways to stay connected with people all over the world. To commemorate the ISO’s 90th anniversary, patrons were asked to share their favorite ISO memories

with the tag #MemoryMonday. The outpouring of love and engagement was enormous and reaffirmed that ISO patrons want to remain connected with the organization. Despite being unable to attend a concert, social media provided patrons with that connection.

The ISO looks forward to post once again about upcoming concerts and events at Hilbert Circle Theatre; but until then, the ISO will continue to find creative ways to keep in touch with our patrons, friends, and online community.



Above and above-left: Examples of popular social media posts from the ISO. Right: MYO performing Stand by Me that was shared on social media. Each student pre-recorded their portion and the final song was combined in editing. The video garnered over 1.2k views.

▶ The MYO Stand by me performance is viewable on the [ISO's YouTube Channel](#).





ALTERNATIVE ENGAGEMENT & ADAPTIONS

Engaging our community through new technology and social media

From the Vault Virtual Series



► Watch select videos of [From the Vault Virtual Series](#) on the ISO's YouTube channel.

In April 2020 we launched the *From the Vault* virtual series, broadcasting commercial recordings and archived performances every Friday night. The ISO streamed 17 different ISO recordings, 13 of which were conducted by Krzysztof Urbanski, 11 of which were newly edited audio archive recordings by sound engineer Doug Dillon, and one video recording from our 2017–18 season. Each broadcast opened with an introduction from Maestro Urbanski or Associate Conductor Jacob Joyce. On average, approximately 500 people tuned in for the premiere and each broadcast remained online for 90 days after it was posted.

Though nothing can replace a live performance with the orchestra at the Hilbert Circle Theatre, these broadcasts allowed our patrons to still enjoy ISO performances in the comfort and safety of their own homes.

Eskenazi Health Virtual Music Series



► Watch the videos of [Eskenazi Health Virtual Music Series](#) on the ISO's YouTube channel.

Diana Ortega, Special Assistant to Matthew R. Gutwein, President and CEO of Eskenazi Health, reached out to the ISO in April 2020 to ask if our musicians would like to participate in the Marianne Tobias Music Program, hosted throughout the summer for their patients and frontline workers. Given the circumstances during the pandemic, the ISO agreed to a collaboration through pre-recorded videos.

The hospital streamed recordings and videos of music from ISO musicians throughout the summer months through their new internal patient Marianne Tobias Music Program Television Channel. In addition to videos that ISO musicians had already shared, the ISO gathered an additional eight videos. Each video featured an ISO musician playing a short 3- to 5-minute solo piece from their home with a note of thanks to frontline workers and warm wishes to the patients at the hospital. These videos were made possible by the support of Fifth Third Bank.



FIFTH THIRD BANK

“We are grateful for the countless hours the Indianapolis Symphony Orchestra musicians have dedicated in preparing and recording their music to help for our front line staff and our sickest patients. These world class musicians have provided comfort with their extraordinary personalized performances and have helped boost moral during these unprecedented times.”

— Diana Ortega, Marianne Tobias Music Program at Eskenazi Health Lead and Special Assistant to Matthew R. Gutwein, President and CEO of Health & Hospital Corporation of Marion County

Conversations on Music Podcast Hosted by Jacob Joyce



Associate Conductor Jacob Joyce, with help from the ISO Marketing and Communication team, developed the ISO’s first official podcast, *Conversations on Music*. The podcast addresses the big issues facing the worlds of classical music and American orchestras, with the first episodes focusing on the challenges of an industry-crippling pandemic. Joyce hosts *Conversation on Music* and has generated fascinating discussions with key figures of the industry, including staffers at the National Endowment for the Arts and Americans for the Arts; Matías Tarnopolsky, CEO of the Philadelphia Orchestra; and Charlotte Lee, the President of Primo Artists.

In future episodes, Joyce will continue to converse with other notable figures in the industry, the musicians at the ISO, and with members of the community. The goal of the podcast is to engage with local ISO patrons and patrons of American orchestras more broadly, increasing our reach and relevance in Indianapolis and beyond.

► Listen now on [Spotify](#), [Apple Podcasts](#), [Google Podcasts](#), and [Pandora](#).

Virtual Conducting Symposium Hosted by Jacob Joyce



Over the summer, the ISO and Music For All collaborated on a virtual Conducting Symposium, offered at no cost to students and teachers around the country. Associate Conductor Jacob Joyce designed and ran the virtual workshop, providing practical advice for aspiring conductors on how to study, prepare, and develop their careers. Joyce was joined by several notable guests, including his former mentors Miguel Harth-Bedoya, Music Director of the Fort Worth Symphony, and Hugh Wolff, Music Director of the Belgian National Orchestra.

“The fact that we were able to offer a free and virtual workshop allowed students from all geographic and socio-economic backgrounds to attend, something we felt was particularly important to emphasize. I was impressed with the ISO and Music For All’s ability to adapt to the destabilizing effects of the pandemic and quickly offer a virtual platform like this, which allowed us to continue to provide vital content to our friends in the musical community.”

— Jacob Joyce, ISO Associate Conductor

Teddy Bear Series Online Read-Along Stories



In spite of the cancellation of nearly a dozen performances of our *Teddy Bear Series*, we were able to serve families with small children throughout the state in the creation of two read-along videos. Nearly 3,000 viewers have enjoyed these videos, bringing *Teddy Bear* and ISO musicians (virtually) into their homes!

► Watch the videos of [The Garden Symphony](#) and [Monkey’s Jungle Jam](#) on the ISO’s YouTube channel.

Virtual Michael Ben & Illene Komisarow Maurer Young Musicians Contest

In March of 2020, prior to the pandemic, the winner of the Michael Ben & Illene Komisarow Maurer *Young Musicians Contest* Phillip Hammond performed on the annual *Side-by-Side* Concert for the first time in ISO history. The union of these two programs— dedicated to serving talented student musicians in Indiana—was an incredible success.

With a little imagination and a lot of determination, we were able to host the 2020–21 Michael Ben & Illene Komisarow Maurer *Young Musicians Contest* virtually. Thanks to the flexibility and partnership with the

ISOA, we were able to curate as robust an experience as possible for the 18 competitors. And thanks to the relationship cultivation with world-class artists by the artistic team, we were able to welcome violinist Joshua Bell as one of our judges!

A 14-year-old cellist from Bloomington and a 15-year-old pianist from Fishers were declared as the tie winners, and they will both perform their prize-winning concertos in March 2022.

“Congratulations on attracting such an incredibly high level of talent!”
— Joshua Bell

Additional Engagement

- The launch of the In UnISON blog, presented by OneAmerica, was designed to accompany the main ISO website and compliment ISO social media. The In UnISON blog is a flexible communication tool that provides feature stories to patrons, answers frequently asked questions, and provides updates on ISO activities.
- Kroger *Symphony on the Patio* radio performances replaced the typical 2020 summer season due to COVID-19. The ISO partnered with WIBC to broadcast previous ISO recordings on Friday nights. These broadcasts were accompanied by interviews with ISO musicians and guest artists.
- *Happy Hour* Creative Director Steve Hackman hosted a Stella Artois Virtual *Happy Hour* at Home through the ISO’s Facebook page, garnering over seven thousand views.
- On the ISO’s Spotify page analytics, over 1,400 average monthly streams of Indianapolis Symphony Orchestra performances from previous albums were noted.



Principal Pops Conductor Jack Everly recorded a humorous, heart-felt message for ISO patrons at the start of the pandemic.

► The video is available to watch on the [ISO’s YouTube Channel](#).



Pops

“The ISO commits to growing our audiences. Creating a more welcoming venue, combined with new tools to enliven the concert experience, will help retain and expand our base of patrons.”

— James Johnson, CEO

*Pictured: The Indianapolis Symphony Orchestra the October 2019 Pops performance
“Cinematic Symphony: A Spotlight on ISO Musicians”
Photo Credit: Nicholas Shotwell*



*Pictured: Maestro Jack Everly, the Principal Pops Conductor and IPL Yuletide Celebration Music Director.
Photo Credit: Nicholas Shotwell*

LOOKING TO THE FUTURE

Why the ISO is excited for what lies ahead

The Indianapolis Symphony Orchestra’s future is bright. Everyone is still reeling from the destabilizing events of 2020, but the ISO is encouraged by the overwhelming generosity of its supporters and by front line emergency workers keeping the community safe. The ISO is also encouraged by the start of the public COVID-19 vaccines and confident patrons can enjoy live music in the Hilbert Circle Theatre soon.

The mission of the ISO is to inspire, entertain, educate, and challenge through innovative programs and symphonic music performed at the highest artistic level. In order to fulfill its mission in the upcoming year, the ISO has set the following goals:

Artistic Goals

1. Continue the vital planning for the ISO’s artistic future. Crucially, the search for the ISO’s new Music Director will continue into the new season. An Artistic Advisor has been elected to oversee the ISO in planning of the upcoming DeHaan *Classical Series* 2021-2022 season.
2. Continue and improve the strong relations of our artistic leaders in the Indianapolis community. ISO leaders and members continue to serve as ambassadors of the ISO on- and off-stage.
3. Improve the diversity and representation on-stage of both performers and pieces performed. These efforts will be informed from the DEIB training started in 2020 and moving forward.
 - The upcoming 2021-22 season has been built with improved representation as its starting point. For example, the 2021-22 DeHaan *Classical Series* season was built to feature music and guest artists from cultures around the globe from the onset.
 - The upcoming season will also highlight underrepresented artists through the season project, “Unheard Voices”. More information will be released later this spring.

Operational Goals

1. Continue to identify and rectify health vulnerabilities in the Hilbert Circle Theatre in preparation for musicians, patrons, and staff members returning to the hall.

2. Continue to prepare several flexible action plans for the organization in response to varying degrees of health threat in the community.
3. Continue to seek improvements to the Hilbert Circle Theatre, Conner Prairie Amphitheater, and other ISO facilities to provide the best patron and staff experience possible.

Other Institutional Goals

In addition to aggressive sales and fundraising goals for FY20, ISO leadership developed a series of holistic institutional goals addressing every facet of the ISO. These goals include:

1. Patron-centered enhancements to the Kroger *Symphony on the Prairie* experience, addressing patron feedback on our venue and programming.
2. Process efficiencies to improve outcomes across the organization.
3. An intentional focus on human-centered values to enhance the organizational culture for staff and musicians.
4. The ISO will continue its ongoing journey to thoughtfully address gaps in Diversity, Equity, Inclusion, and Belonging (DEIB) and determine how our community can work together to find solutions.
 - For additional details about the ISO’s continued pledge to improve its inclusivity, please refer to the Organization-wide D.E.I.B. Training section on page 36.
5. The ISO Learning Community is creating a new multifaceted, virtual music experience for our elementary school audiences. More information will be available when it debuts in late spring.

MUSIC DIRECTOR SEARCH

Discovering the new direction of the ISO

Following Krzysztof Urbanski’s announcement in May 2019 that the 2020–21 season would be his tenth and last as our Music Director, a search committee was formed. It includes four board members, four musicians, and two staff members. The committee met first in July 2019 and created a clear outline of what was needed in a new Music Director. The outline was created through the thoughts, opinions, experiences and goals of the committee and a vital tool to keep the search focused and moving in the right direction.

In November 2019, the search committee created a survey that was sent to all musicians, staff, and board members. Each survey contained questions about the musicianship, experience, and personality of a potential candidate, and requested that answers be ranked in order of priority. Exclusive to the musician survey, ISO musicians were also encouraged to suggest up to five names for the committee to consider. When the results of the surveys were compiled in December 2019, the search committee concluded that all parties seek the following qualities in a Music Director:

1. Musically talented, 2. Communicates the emotional content of the music clearly, 3. Has a broad knowledge of symphonic repertoire, and 4. Participates fully in the community. The search committee has primarily focused on the fourth element, full participation in the community. It is clear to the entire search committee that we need a Music Director who is genuinely eager and willing to engage with the Indianapolis community to help the ISO to grow locally and nationally.

From the musician survey suggestions and several other names added by the committee members, we had approximately ninety names to review between December 2019 and February 2020. Quite the Christmas gift! Each member of the search committee was provided with information packets on the candidates, and spent several hours researching them so that the committee could decide how to proceed. In February 2020, the committee organized the candidates into several lists for easier review.

Following several months of further review and discussion, the lists continued to narrow down. In October 2020, each member of the search committee voted on their top three choices, narrowing our focus down to six names. These six prospects have been invited to join us for a classical subscription week in the 2021–22 season, along with additional conductors we would like to see. The search committee’s focus now is on finding ways to evaluate the candidates when they are with us, and most importantly, waiting to see how they connect artistically with the musicians while on our podium.

The season’s single theme, “Postcards from Abroad,” requires the guest conductors to pick a single country or region for their program. Their choices will show us their knowledge of the repertoire, their creativity in thematic programming, and their desire to program with DEIB elements in mind. The search will continue until the committee feels confident in one single candidate.

THE 2021–22 ARTISTIC ADVISOR

Maintaining the highest level of artistic quality during the interim

The 2020–21 season will be Music Director Krzysztof Urbanski’s final season with the Indianapolis Symphony Orchestra. Starting with the 2021–22 season, the ISO will be without a Music Director; therefore, the senior team and orchestra committee have agreed to put an Artistic Advisor in place during this interim period. The Artistic Advisor’s primary duty is to be a non-ISO representative in the orchestra audition process during the interim period and participate and vote in the finals of orchestra auditions as assigned by the ISO orchestra committee, personnel staff, and CEO. Additional Artistic Advisor duties will include developing and supporting the artistic vision of the ISO—by working closely with the Director of Artistic Planning on all Classical programming—and fill the role of the Music Director for donor relation and community engagement events when in Indianapolis.

The orchestra was presented with an Artistic Advisor candidate for a confirmation vote; the results were successful and the candidate was confirmed. The Artistic Advisor will be announced with the public launch of the 2021–22 Classical subscription season.

For the 2021–22 Classical subscription season specifically, we have programmed the entire season around one single theme: “Postcards from Abroad.” Each program will highlight one single country or one single region, performing some of the great and popular works from those countries as well as lesser known pieces and composers. It will give us an opportunity to celebrate immigration in the

United States, with invitations to guest speakers from the various countries to join us for the concerts, sharing their stories from home but also their love of life living in the U.S.

The upcoming season was intentionally created to highlight diverse voices in Classical music. The 2021–22 season will showcase six female composers, eight black composers, six Hispanic composers, and as well as voices from Iran, Israel, Japan, and more. Guest conductors and artists will be from all around the world. With each program, the staff will collaborate in finding community partnerships and sponsors associated with the countries, using it as an opportunity to display so much of what Indianapolis has to offer, and to host events around the performances themselves.



*Pictured: The Indianapolis Symphony Orchestra the January 2019
Classical performance "Paris Festival"
Photo Credit: Nicholas Shotwell*

*Pictured: The Conner Prairie Amphitheater during the climax of the popular
Kroger Symphony on the Prairie performance, "The Star-Spangled Symphony."
Photo Credit: Michelle Craig*

***“The ISO commits to be relentless in pursuit
of excellence. Each day, we strive to make
Indianapolis proud to be the home of an
orchestra that would be the envy of any
city on the globe.”***

— James Johnson, CEO



Pictured: Jung-Hsuan (Rachel) Ko, Assistant Principal Cello during the 2019 Opening Night Gala
Photo Credit: Tom Russo

Krzysztof Urbanski, Music Director Jack Everly, Principal Pops Conductor
Raymond Leppard, Conductor Laureate Jacob Joyce, Associate Conductor

First Violin

Kevin Lin
Concertmaster
Alexander Kerr
Principal Guest Concertmaster
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Peter Vickery
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Barbara Fisher Agresti
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Hán Xiè

Second Violin

Mary Anne Dell'Aquila
Acting Associate Principal
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Lan Zhang
Cello
Austin Huntington
Principal
Perry Scott
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Assistant Principal

Second Violin

Sarah Boyer
Ingrid Fischer-Bellman
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Jian-Wen Tong

Contrabass

Ju-Fang Liu
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Robert Goodlett II
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* The Fifth Chair is seated using revolving seating. String sections use revolving seating.
** One-year position

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— James Johnson, CEO

Pictured: A night shot of the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra.



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