

**Atlanta Symphony Orchestra  
Talent Development Program**



# Building Bridges

a Symposium

on Diverse, Equitable and Inclusive Opportunities for Young Musicians

February 8–9, 2019 | Woodruff Arts Center | Atlanta, GA

## FINAL REPORT

*Compiled and Edited by  
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## Symposium Report Appendix Contents *(separate document)*

ASO Talent Development Program Handbook

Bridge Plan Genesis and Overview

Bridge Plan Matrix

February 3, 2018 Undergraduate Admissions DEI Conversation Minutes

December 6, 2018 Pre-College DEI Pipeline Meeting Minutes

January 10, 2019 Pre-College DEI Pipeline Meeting Minutes

January 31, 2018 Pre-College DEI Pipeline Meeting Minutes

Participant List

## EXECUTIVE SUMMARY

In February 2019, the Atlanta Symphony Orchestra (ASO) encouraged the partners and friends of its famed Talent Development Program to celebrate the program's 25<sup>th</sup> Anniversary, learn from its successes and share the work in which they are involved. Over fifty participants convened at the Woodruff Arts Center Campus, whose experiences ranged from executive leaders of over fifty conservatories<sup>1</sup>, youth summer festival, and pre-collegiate training programs as well as active professional musicians of color, to strategize solutions for collective action.

The symposium was guided by the mission and success of the ASO's Talent Development Program (TDP), which has a proven track record of identifying, nurturing and preparing talented young musicians of color to pursue careers in classical music. Nearly 100 fellows have graduated from the program and gone on to attend top music schools, including The Juilliard School, Curtis Institute of Music, Manhattan School of Music and the Peabody Institute, to name but a few. This strong educational foundation has led many to careers in performance, teaching and administration.

Led by ASO TDP manager Adrienne Thompson, participants learned best practices to evolve access-based initiatives into intensive curricula, which is dedicated to preparing students for collegiate study of music. A roundtable of TDP past and present Fellows and their families provided a rare glimpse into the homes, heads and hearts of the young musicians who have been impacted by the program since its founding in 1993.

The symposium also included *The Meritocracy Myth*, a panel of four African-American professional musicians, who shared their experiences of unconscious bias as they pursued careers in classical music and emphasized the importance of fostering opportunities for young musicians and administrators of color.

Following these insightful conversations, executive leaders from pre-collegiate and collegiate programs embarked in a full-day strategy session to identify their unique challenges in training, recruiting and engaging classically-trained musicians of color; and brainstormed concrete and practicable solutions which could be addressed through a shared vision of success and collective action.

The symposium culminated in an inspiring performance of the Atlanta Symphony Orchestra with TDP alumni performing side-by-side in the orchestra and featured as soloists. The Imani Winds performed a piece by composer Valarie Coleman and were presented the Atlanta Symphony Orchestra's Aspire Award.

This final report outlines the major takeaways at the symposium.

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<sup>1</sup> Please note that the term "conservatories" is used throughout the report to describe all post-secondary musical training institutions.

## ASO TALENT DEVELOPMENT PROGRAM HISTORY & OVERVIEW

### *Celebrating 25 Years of Preparing Gifted African-American and Latino Music Students for Acceptance in Top Music Programs*

In the 1980s, the Atlanta Symphony Orchestra developed an *Action Committee for Audience Development in the Black Community* in order to increase the ASO's audience and make it more diverse. ASO Trustee Azira G. Hill and committee member Mary Gramling particularly noticed the lack of African-American people in the Atlanta Symphony Youth Orchestra. They founded the Black Talent Development Program in 1993 with 10 students.

Now, the program is open to both African-American and Latino student musicians under the Talent Development Program (TDP). The program offers students lessons with Atlanta Symphony members, funding for music camps and opportunities for performance. The scholarship fund for TDP students to attend summer camps is in Hill's name.



Since its inception, the TDP has served talented young musicians, and the entire field of classical music, by providing the highest level of musical training to hundreds of African-American and Latino students. Nearly 100 fellows have graduated from the program and gone on to attend top music schools, including The Juilliard School, Curtis Institute of Music, Manhattan School of Music and the Peabody Institute, to name a few. This strong educational foundation has led many to careers in orchestras, teaching and performance.

Each year, 25 students receive intensive instruction, mentoring and performance opportunities as well as access to the resources of a major American orchestra. Benefits for TDP students include weekly private lessons with an ASO musician, summer program financial assistance, solo recital and chamber music performances, technical and performance juries, assistance with preparation for auditions, mentoring and one-on-one coaching, complimentary tickets to ASO classical concerts for students and their families.

### WHO IS ELIGIBLE?

- Students in rising fifth grade to rising tenth grade who have at least one parent who is either African-American or Latino
- Serious music students who have already reached a high level of proficiency on a standard orchestral instrument

## SESSION ONE: TDP INTENSIVE INSTRUCTION BEST PRACTICES<sup>2</sup>

Presented by Adrienne Thompson, TDP Manager

Success in the Talent Development Program rests in the hands of the student. Each participant should assume personal responsibility for meeting or exceeding the expectations of the program. Requirements fall into four primary categories:

### Commitment

- **Commitment to the study of classical music** – The student is required to have a rigorous commitment to the development of musicianship with the purpose of enrolling in a conservatory, college or university music school.
- **Parental and family commitment** – To ensure the student’s success, the parents will support the student in all aspects of their participation. This support includes providing a quality instrument, attending family meetings, and visiting conservatories, colleges and universities to meet with prospective teachers for trial lessons.
- **Immersion in the classical music community** – The student attends Atlanta Symphony Orchestra, Atlanta Symphony Youth Orchestra and other orchestra concerts regularly.
- **Acquisition of knowledge of music** – The student learns about composers, compositions, professional musicians on their instrument, conductors, and national and international symphony orchestras.
- **Time management and meeting deadlines** – The student and family are committed to managing time for lessons, practice and academic studies. The student and family are committed to knowing and observing the timelines and deadlines for completion of all assigned program requirements.

### Instruction

- **Private Lessons / Daily Practice** – The student is required to attend all weekly lessons, to complete a minimum 10 hours per week of private practice, to be prepared for weekly lessons, to arrive early, and understand and follow the absence/tardiness policy.
- **Concert Attendance and Concert Reports** – The student is required to attend a minimum of eight (8) ASO classical concerts and write a minimum of three (3) reports on ASO classical concerts.
- **Summer Music Program** – Attendance at a summer music program is required of all students, based on teacher recommendation. A written report on the summer experience is required to be submitted by calendar deadline via email to TDP staff. The Azira G. Hill Scholarship Fund provides up to 50% of total tuition, not to exceed \$2,500, as well as some limited funding for exceptional need.

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<sup>2</sup> Refer to the TDP Handbook in the appendices for detailed information on the program.

## Assessment

- **Technical Jury** – The students will play teacher-assigned scales/arpeggios, etude and solo piece performed unaccompanied for a panel of professional musicians. The students will receive feedback and an evaluation from this panel to review with their private TDP teacher.
- **Performance Jury** – The students will give a public solo performance (with accompaniment, if required) for a panel of professional musicians; the students will receive feedback and an evaluation from the panel of professional musicians to review with their private TDP teacher.
- **Advisements** – Each student will attend meetings scheduled twice a year with private TDP teacher, family and staff to review progress and set goals. These meetings occur after the juries and serve as the primary assessment point for a student’s ability to succeed in the program.
- **Probation and Dismissal** – Student’s failure to meet designated deadlines or program requirements will result in the student being placed on probation or dismissed.

## Engagement

- **School Orchestra/Band Program** – The student is required to participate if available.
- **Enrichment Orchestra/Band** – All students are required to participate in an ensemble outside of school orchestra/band.
- **Atlanta Symphony Youth Orchestra (ASYO)** – All students who are eligible are required to audition for the ASYO in late spring. This requirement is optional for eligible first year students.
- **GMEA All State Orchestra/Band** – All students who are eligible must audition for GMEA All State and participate in GMEA All State by junior year in high school.
- **Community Performance/Outreach** – All students are expected to perform in the community to spread awareness of and support for the program.

## SESSION TWO: THE MERITOCRACY MYTH

**Facilitator** – Weston Sprott, Trombone, Metropolitan Opera Orchestra

**Panelists** – Alex Laing, Principal Clarinet, The Phoenix Symphony; Shea Scruggs, DEI Consultant to Curtis Institute of Music; Stanford Thompson, Founder and Executive Director, Play On Philly

Through personal stories and Q&A, our panelists discussed the manifestations of bias that can occur on the path to pursuing a career in classical music on stage and in the administrative offices; as well as the importance of building bridges to foster education opportunities for young musicians of color.

The session opened with viewing a compelling demonstration of how we all use visual speech information, [The McGurk Effect](#). The effect shows that we can't help but integrate visual speech into what we 'hear', thus opening a door of bias and discrimination in making decisions on who is given opportunities in our field.

**Weston** shared his experience of a 2004 blind audition where he had advanced to the final round but was then informed that due to a clerical error, the orchestra had accepted too many finalists, and he was selected for dismissal. The experience was not only personally disappointing, but it also led him to question whether he had been the victim of discriminatory hiring practices. Years later he had the opportunity to speak with an individual who participated in the aforementioned audition panel, who assured him that the decision was not impacted by racial profiling. He compared that situation to the Metropolitan Opera's audition system which is universally recognized as fair.

Weston shared that the challenge the field faces is to create a system for both interviewing and auditioning that is fair and non-discriminatory both in reality and also in perception. Have our systems of auditioning musicians/students and for selecting administrative staff been reviewed for elements of real or perceived bias? Ensuring musicians and leaders of color that the process is equitable as necessary to encourage and increase their participation in the audition and interview process.

**Shea** acknowledged that he had similar issues that Weston experienced in his professional career as a member of the Baltimore Symphony and San Francisco Opera Orchestras. However, he shifted the conversation to address three major issues: embracing neuroleadership, increasing fluency around diversity, equity and inclusion (DEI) and taking a data driven approach to inform decisions.

Neuroleadership is the application of findings from neuroscience to leadership and organizational contexts. Shea encouraged everyone to familiarize themselves with the [Implicit Association Test](#) (IAT), a short diagnostic exercise that measures unconscious attitudes and beliefs. Unconscious (i.e. implicit) is distinct from conscious (i.e. explicit). While the Race-IAT is most widely known, an IAT can measure positive and negative associations between any two characteristics (e.g. Age, Weight, Religion, Skin-tone, Gender, etc.). Stakeholders should

familiarize themselves with cognitive bias heuristics: studies on Saliency Bias reveal that it strongly influences candidate hiring decisions. More information can be found on [Harvard University's Project Implicit website](#).

Shea then encouraged the symposium participants to approach DEI as a matter of skill instead of a matter of character in order to increase fluency around DEI. He described how trainings, which imply a compliance-driven approach, are not as effective as workshops, which can be customized to fit the environment, skills and missions specific to each organization. Examples included: creating a glossary of DEI terms which are pertinent to your organization's needs, or creating a style guide to sensitively communicate your mission statement and campaigns to a broad audience base.

Shea concluded by outlining some qualitative and quantitative tools to inform decision making:

- Develop a culture of ongoing feedback via inclusion surveys.
- Incorporate ongoing assessment of organizational culture into your overall strategic planning rather than silo DEI initiatives.
- Analyze and report on your musician and staff applicant pools to identify focus areas
- Perform a network analysis in order to reveal unnoticed connections, possible collaborations and communication flows between stakeholders in an organization.
- Adapt quantitative talent identification and development frameworks from other industries.

**Alex's** section described his desire to reconcile his personal expression of "blackness" with his passion for classical music, and his own experience of cultural affirmation as a black musician in a white art form. He examined classical music's cultural elitism, its mythologization of white male genius figures, and how these values are transferred to audiences and practitioners and ignore the role which cultural affirmation plays in the dialog between the observer or witnessing public and the music at hand.

Alex shared the story of performing a Mozart concerto with the Phoenix Symphony where he wanted the local Black community to feel welcome to attend so that he, in turn, could have the cultural affirmation he needed in order to perform his best. He secured a ticket discount code to ensure the admission price was not a barrier, he gave a presentation at the largest African-American church in town, activated his fraternity network, invited all of his friends and family, and even encouraged the clients and their families of his wife's beauty shop. After the performance, Alex hosted a reception at the bar across the street from the hall and felt that the entire experience was culturally affirming for the African-American people who attended because they were invited to be there, they were represented on stage and that Alex and his performance was an example of "Black Excellence".

Alex left us with some very important questions to ask ourselves: What do we think is happening between the art, artist and audience? What role does cultural affirmation play in this exchange? What role does it play as a load-bearing pillar, in the construction of why we continue to revere this artform?

**Stanford** shared his story about his journey from studying trumpet at the Curtis Institute of Music to leading one of the most respected El Sistema-inspired programs in the United States. As a student at Curtis, faculty and staff members made exceptions to provide him opportunities to create educational programs in the Philadelphia area and explore outreach activities for his brass quintet.

In his final year of school, Curtis' Dean, Robert Fitzpatrick, encouraged Stan to pursue his passion and enroll in the Sistema Fellows program at the New England Conservatory. This fellowship opened the door to a whole new pathway for Stan to develop an organization that would change the lives of hundreds of at-risk youth in Philadelphia.

Stanford concluded by asking the audience to look around them to notice the future music professionals of color who are already under their nose. He asked, to whom are you giving opportunities? Who are you "pushing" forward? How far are you willing to advance them to the next level?

## **SESSION FOUR: ASO TALENT DEVELOPMENT PROGRAM OPEN SESSION**

Facilitator – Stanford Thompson, Executive Director, Play On Philly

This session was a round table of TDP Fellows, alumni and their parents who discussed their experiences as participants in the TDP program. Parents shared stories of sacrifice which their families made to support students in the program, which included investments of money, in instrument maintenance and purchases; as well as investments of time, in commuting to lessons and rehearsals, and ensuring daily practice. They also detailed Adrienne Thompson's house visits, and how she coached families so that they understood the commitment required to participant in the program as well as the ongoing progress of their enrolled student.

Students discussed the adjustments they make in order to meet the expectations and standards of the program. All students described prioritizing their study of music over other extra-curricular activities, and in some cases, advanced academic classes. Each student expressed that they made these decisions to realize their own musical progress. It was also mentioned that the rigor of the program resulted in some peers electing to exit from the program.

Common themes amongst students and parents were centered around the support they received from the Atlanta Symphony Orchestra team, volunteers and musicians. Each session speaker detailed how the program provided a community of other parents and students who were traveling the same path. Knowing others were having successes and challenges encouraged them to continue to press forward.

The session ended with the Fellows, alumni and parents expressing their appreciation for the Talent Development Program and opportunities given throughout the years.

## “BRIDGE CONCEPT” OVERVIEW

The “Bridge Concept” was born in 2016 to differentiate between the “Pipeline” conversation which dominates the field of classical music. The Bridge represents a direct pathway between two points that is supported by a foundation, dedicated lanes, exit ramps and guiding lights.

In collaboration with the New World Symphony, Shea Scruggs, Weston Sprott and Stanford Thompson mapped out the journey any musician takes from the moment they play their first notes, to earning tenure in a professional American orchestra. However, there are unique challenges and resources that musicians of color will need in order to complete the journey. Understanding the challenges and opportunities of the entire journey sharpens the focus of each phase and dimensions of support.

The journey is separated into five phases:

- 1) **Entry and Early Years**
- 2) **High School and Pre-College**
- 3) **College/Conservatory**
- 4) **Pre-Professional**
- 5) **Young Professional**

For each phase on the bridge, there are five needs that must be in alignment to help propel the musician to the next phase (in no order of priority):

- **Psychological and Behavioral Preparation** - Mentally prepare musicians of color to navigate obstacles that disproportionately affect them.
- **Technical Training** - Ensure mastery of the fundamental building blocks of professional musicianship.
- **Logistical and Financial** - Support families and manage the high costs of pursuing a career as a professional classical musician.
- **Organizational** - Promote equity in, and provide support to, the organizations in which the musicians of color seek to participate.
- **Talent Identification and Opportunities** - Equip arts organizations to successfully identify, evaluate and recruit musicians of color.

## SESSION FIVE: ENVISIONING THE FUTURE COLLECTIVELY

After outlining the “Bridge Concept”, all symposiums participants were encouraged to self-select into either the Pre-College or Conservatory groups and identify no more than five key initiatives which would address the challenges of their sections two and three of the bridge, and support students of color as they seek admittance into top music schools throughout the United States.

Before the groups separated for discussion, the following notes were given to guide their conversations:

- Brainstorm **college recruitment strategies** that would help inform, motivate and identify talent to pursue admittance into the top music schools in the country.
- Consider **mentorship programs** that would guide students through their high school and collegiate years.
- Do not underestimate the power of **self-managed teams** that are responsible for properly preparing students for the next step in their respective pre-college, summer and college programs.
- Re-define **accountability** as “the student didn’t get into *one of our* schools” rather than “the student didn’t get into *my* school.”
- Measure **success** by issuing an annual progress report on our collective efforts while empowering individual managers at each organization to select their own change metrics to add to their own performance ratings.

When the groups reconvened, the following reports were made:

- “Pre-College” Group
  - Create a clearing house for summer program and conservatory admissions information that is easily accessible by students and families.
  - Encourage summer camp and conservatory admissions departments to partner with organizations serving diverse students, visit said programs, and audition diverse students.
  - Create a unified application process that could easily share student data, audition videos and financial aid information across summer camps and conservatories so that students are matched with a program that can best support them.
  - Use social media to help students have an inside look at the program and hear directly from students and alumni who reflect their backgrounds.
  - Connect students and families of color who will be in a shared cohort of a given camp or program prior to the students’ first day of classes
  - Develop parent education classes which inform families of what is required of them for their children to apply and participate in the programs to which they apply.

- Consider distance learning platforms such as Skype or Zoom to facilitate connections between programs and faculty to prospective students and families.
- Create support mechanisms for students who do not have involved parents.
- Encourage conservatories (and their faculties) to respond to inquiries for lessons and information.
- “Conservatory” Group
  - Hold talent scouting tours, where conservatory representatives would partner and conduct visits across the United States on a rotating schedule.
    - Agreed upon by conservatories wishing to participate.
    - Coordinated and facilitated by an independent third party (not one of the participating conservatories).
    - Training provided to representatives from each school to ensure the visits are well-versed in admissions in general among the partner schools, not just at their own institution.
    - Define which types of conservatories would participate in the tours while staying inclusive to as many different types of institutions.
    - Consider use the term “Bridge Tours” instead of “Talent Scouting” to avoid sending a mixed signal about who may be talented and who may not.
    - Build upon and leverage the Carnegie Hall NYO2 database of talented musicians from diverse backgrounds.
  - Facilitate campus visits and administer a travel fund where students are able to take a lesson with the faculty member holding their audition, explore the campus and learn more about the respective city.
    - Celebrate all students who successfully audition into a conservatory regardless of where they are placed.
    - Determine if students will be matched for campus visits with those who contribute to the travel fund or collect funds from schools that students request to visit.
    - Determine the amount each institution will contribute, where funds will be collected and the processes for administering the funds.
    - Build a database of student data that could be shared and a “progress report” that could help measure progress of each institution.
    - “Articulate the Why” – why do our conservatories/schools of music face an artistic deficit because of a lack of diversity at our institutions?

A small group of participants convened with the Executive Director of the Atlanta Symphony Orchestra, Jennifer Barlament, to identify three major themes that the full group would spend the afternoon in discussion to select concrete steps the field can take in the coming months and years.

1. “Bridge Visits” connecting and empowering faculty, parents, students and alumni with one another in order to share information about summer camps and conservatories.
  - Presenters should show career paths – current and re-imagined

- Please provide clear and concise Information Packets, including
    - What it takes to audition with success
    - Requirements for application, admissions and enrollment
    - Direct contact information of someone who will pick up the phone/return messages
  - Visits should answer the questions “Is there an opening for me?” and “What are my chances?”
  - What kind of support systems exist at the school for acclimation for students of color? How has/will the school acclimate to the culture that students of color bring with them?
  - Finances: What are the real short- and long-term costs?
  - Does the college/conservatory have a network of teachers and others who are trained to work with someone of my background?
  - Please bring ambassadors, including students, alumni and faculty who can deliver first-hand testimonials and with whom our students can connect. This is often not in the wheelhouse of an admissions staff person.
  - Our students and parents want to understand the student culture of the school. Please provide opportunities (including remote ones) to observe studio classes and other student environments.
  - Encourage thoughtful, self-reflective decision-making by students. This could include the offering of a mentor network to help students ask themselves the right questions and not be unduly influenced by sales pitches.
  - Summer programs can provide opportunities for college prep, college orientations, and college presentations. Summer programs affiliated with colleges can help build Bridge Visit curricula for multiple college destinations.
  - Consider different programming for different ages, including summer program visits that help middle school students plan their high school options.
  - Remove the dissonance between this symposium group’s aspirations and many examples in the field. Embrace the idea that we’re not excellent unless we are diverse, equitable and inclusive.
  - View the pre-conservatory community as planning partners in informing and developing the future of the field. Give young artists a voice in field advancement.
  - Dismantle our entrenched elitist and exclusionary structures embedded in what we do, e.g. private lesson teacher networks that are not open to those who come from outside the network. The DEI movement can provide an entry point for this objective.
2. Clearing house of data and information on, and for, summer programs and conservatories that includes a shared database of student information and summer camp and conservatory profiles to help inform students of their options.
- Track students across multiple concurrent programs and activities

- Track students longitudinally, across touchpoints; a student lifecycle that goes beyond one institution
  - Allow organizations to supplement the data their organization collects – ('What data does institution A have that is useful to institution B?')
  - A communication flow can be initiated with just an email address and a name
  - Key dates, key repertoire for the application process
  - Templates would be valuable
  - Internet2 could be leveraged – an ultra-fast network facilitating high quality online music collaborations
  - Tracking connections between students
  - Peer mentoring - opportunities for young musicians to learn from each other
  - Many community-based organizations (CBO) exist, but are not music oriented
  - Develop and execute inclusive practices:
    - Ensure that music school environments are inclusive
    - Build nourishing relationships and a strong sense of community ('a study found that tracking student ID swipes at various campus venues could be predictive of retention')
    - Ensure students receive personal attention from faculty when they matriculate ('sometimes 20% of the students receive 80% of the attention from faculty')
3. What is the artistic justification for promoting DEI in classical music?
- Why? Creativity happens at the edge of things (like water, or tectonic plates) so more cultural perspectives will fuel creativity and the art forms ability to connect with audiences.
  - Why? We're simply not capturing all the talent and potential energy.
  - Why? A broader range of cultural views, outlooks, identities enriches the campus and student life and that enriches the music.
  - Why? A broader range of approaches to expression, technique, value of music in society, music consumption
  - Why? In the U.S. context we have failed to recognize that the thing we do is a culturally specific enterprise. Acknowledging that can increase the ownership, agency, authenticity, artistry of classical music.
  - Why? The current and coming generation has an expectation of diversity and inclusion. If we want to attract the best, we have to be prepared to meet that expectation.
  - Why? We want a future for American classical music where we're reclaiming creativity and redefining what our practice is - and we need all the voices and perspectives of America in that process.

## TALENT DEVELOPMENT PROGRAM 25TH ANNIVERSARY CONCERT



The symposium culminated with two performances in Atlanta Symphony Hall commemorating the 25<sup>th</sup> anniversary of the Talent Development Program. A [pre-concert recital](#) was performed by current TDP Fellows, followed by TDP alumni joining the Atlanta Symphony Orchestra as musicians in the ensemble and featured as soloists. Robert Spano, ASO Music Director, led the orchestra and guest host Monica Pearson served as emcee.

### Pre-Concert Recital

**ELGAR:** Cello Concerto in E minor  
1. Adagio-Moderato  
Brandon Leonard, cello  
Sharon Berenson, piano

**RENIE:** Les Pins de Charlannes

**ANDRES:** Dyades No. 1  
Sage Harrison, harp  
Micah Blair, harp

**ROSSINI:** Introduction, Theme, and Variations for Clarinet

### ASO Performance

**MENDELSSOHN:** Octet for Strings in E-flat Major, Opus 20

**SAINT-SAËNS:** Cello Concerto No. 1

**BOTTESINI:** Gran Duo Concertante

**VALERIE COLEMAN:** *Phenomenal Women*

**BEETHOVEN:** Symphony No. 7 (movements 2 & 4)

Eric Thompson III, double bass  
Xavier Foley, double bass (Soloist)  
Khari Joyner, cello (Soloist)  
Denielle Wilson, cello

Francisco Vidales, clarinet  
Sharon Berenson, piano

**BEETHOVEN:** String Quartet No. 4

1. Allegro ma non tanto

Gordon Meeks, violin

Zoe Willingham, violin

Roland Mason, viola

Brandon Leonard, cello

Lindsey Sharpe, cello

Drew Forde, viola

Wilford Farquharson, viola

Chelsea Sharpe, violin

Amyr Joyner, violin

Dana Wilson, violin

Keanu Mitanga, violin

Mekhi Gladden, oboe

Donna Thompson, percussion