



National Pathways Festival & Annual Convening Report

March 18 & 19, 2023 / Cincinnati, OH



Table of Contents

3 Letter from Equity Arc

4 Executive Summary

- ▶ National Pathways Festival
- ▶ Annual Convening

9 Festival & Convening by the Numbers

- ▶ Constituency Groups
- ▶ Convening Attendee Geography
- ▶ National Pathways Festival Orchestra Demographics

12 Pre-College

- ▶ National Collective for Musical Pathways
- ▶ National Pathways Festival Orchestra
- ▶ Pathways Panel
- ▶ Pathways Sustainability Working Group
- ▶ Pathways Partnerships & Collaborations Working Group
- ▶ Pathways Governance Working Group
- ▶ Pathways Parents

19 College

- ▶ Faculty Panel: Connecting the Arc
- ▶ Collegiate Faculty Working Group
- ▶ Collegiate Administrators Working Group

24 Pre-Professional

- ▶ Musicians' Panel
- ▶ Pre-Professional Working Group

27 Summer Study

28 Action Items & Next Steps

32 National Pathways Festival Orchestra Roster

- ▶ Senior Updates

40 Convening Attendee List

42 About Equity Arc

43 Equity Arc Leadership

PAUL M. ANGELL FAMILY FOUNDATION

We are grateful to the Paul M. Angell Family Foundation for their support of Equity Arc and sponsorship of the National Pathways Festival and Annual Convening.



We are grateful to the Cincinnati Symphony Orchestra for their support of Equity Arc and partnership in the planning and execution of the 2023 National Pathways Festival and Annual Convening.

Special thanks to Maestro Kevin John Edusei, Demarre McGill, Aik Khai Pung, the University of Cincinnati College-Conservatory of Music, and the musicians of the Cincinnati Symphony Orchestra.

Festival and Convening photography by Madeleine Hordinski and Mark Lyons

Letter from Equity Arc

Dear Friends,

Thank you for joining us for Equity Arc's inaugural National Pathways Festival and Annual Convening! Our time in Cincinnati was productive and inspiring. Conversations demonstrated an eagerness for collective action and we are excited about how the ideas shared will inform our work in the coming months and years.

At Music Hall, we celebrated not only the musical talents of our Fellows, but also their eloquence, maturity, and poise. Their profound insights will inform the strategies we will implement with our partners to advance equity along their journey towards a professional career in classical music. It is a privilege to empower these young musicians to claim their space and we are excited to continue our work to ensure that the field is prepared for them to thrive. As *Accelerando* and Festival Orchestra Fellow Alliese Bonner said, "classical music as we know it now will start to be redefined by the people that are entering that world".

Demarre McGill shared poignant insights about his musical journey and reminded us of an important skill that is too often overlooked, the ability to recognize and appreciate when your dreams have actually come true. While we still have a long way to go towards our vision of a level playing field in classical music for underrepresented musicians, we have established the National Collective for Musical Pathways and a major multi-year funding opportunity for members of the Collective; the Common Application for Summer Study that is removing barriers of entry for dozens of pre-college musicians; new partnerships across the musical arc that will propel our future work; and a new organizational identity that better represents our collective work.

One of the most powerful parts of the Festival and Convening was seeing the camaraderie and community in the Festival Orchestra and between Fellows and their professional counterparts in the Cincinnati Symphony Orchestra. We are invigorated by the passion of both our Fellows and our partners and we look forward to building on the momentum from our time together to make progress towards the short- and long-term priorities identified.

Our heartfelt gratitude goes to the Cincinnati Symphony Orchestra for their unwavering support of our organization and for their partnership in executing this important event. We look forward to seeing you all next April 6-8 for the 2024 Festival and Convening in partnership with the Nashville Symphony!

Sincerely,



Stanford Thompson, Executive Director
Equity Arc

Executive Summary

Since our inception, Equity Arc (formerly the National Instrumentalist Mentoring and Advancement Network), has focused on engaging a robust network of partners from across the country to both dismantle inequitable practices and policies while providing greater opportunities and support for deserving aspiring musicians of color. In Cincinnati, convening sessions were curated for our wide-ranging guests to take part in targeted conversations, to be forums for new issues and perspectives, and to explore unexpected impactful topics. The following discussion provides an overview of these sessions and the salient outcomes that will guide the next stages of our work.

“Great energy in the room. Lots of transparency and courage around important conversations. Another beautiful experience for the students. Having the faculty there and the mock auditions was a big win!”

– Scott Harrison, Cleveland Institute of Music

Looking to our upcoming convening in partnership with the Nashville Symphony next April, we continue to call upon our colleagues to stay engaged, volunteer for further explorations, and take part in refining the strategies that we have begun to implement.



National Pathways Festival

The National Pathways Festival Orchestra (NPFO) features emerging musicians of color from Pathways programs across the nation. The 2023 Festival Orchestra experience brought together 40 Fellows from 11 Pathways programs in 9 cities for a multi-day musical intensive. The Fellows worked with Maestro Aik Khai Pung in preparation for the side-by-side dress rehearsal and performance with members of the Cincinnati Symphony Orchestra led by Maestro Kevin John Edusei of Brian Raphael Nabors' *Pulse* and Dvořák's Symphony No. 9. Fellows also performed mock auditions, spent time in conversation with faculty from 8 top conservatories and colleges of music, and shared their perspectives in a panel for convening guests.

- Fellows discussed the impact of Pathways study, underscoring that comprehensive support that includes emotional support and mental well-being has been pivotal to their growth and success.
- Connecting with aspiring musicians earlier in their musical journey development is key to building representation in classical music.
- Fellows are passionate about forging connections with the new and younger generations of their peers. They want to engage younger prospective musicians, mentoring them and giving back to the field.
- Fellows are acutely aware of the barriers and exclusions in the field. They echoed the importance of representation and their desire to inspire kids just as someone inspired them to imagine they could be part of the field.
- Fellows shared it is validating and motivating to share spaces with those who have similar backgrounds and aspirations. They encouraged administrators and funders to prioritize opportunities that empower the young people they want to recruit and support.
- Fellows were candid that they contend with challenges around mental and emotional health and well-being.

Everything we do starts extremely young. If you provide the best of resources at the pre-professional or professional points, that's not building equity, because the truth is an extreme minority of BIPOC people are getting involved with classical music in the first place."

-Emilia Lacy, Boston Bridge to Equity and Achievement in Music



Annual Convening

125 attendees from across the musical arc and country took part in convening conversations. Guests represented some of the finest institutions of higher education, intensive musical training programs, and professional ensembles. Throughout the musical journey, transitions from one phase to the next pose some of the greatest challenges. Equity Arc is committed to bridging these transitions. To best collaborate and provide opportunities for all attendees to share their perspectives, we created constituency groups with curated topics. Recognizing that some of the most important discoveries are organic and require perspectives from different constituency groups, there were dedicated opportunities for representatives from each phase to come together.

Pre-College

Understanding that the early phases of the musical journey are imperative to our mission to build equity in classical music, Equity Arc has focused early efforts in the pre-college realm, partnering with Pathways programs that provide rigorous musical education and comprehensive support to musicians from backgrounds traditionally underrepresented in the field. Our ongoing work with Pathways partners will continue to strengthen these programs and the trajectory of their Fellows.

- Collecting data in a uniform way to tell the stories of impact without reducing our work and participants to statistics is a central consideration.
- Collective knowledge and sharing best practices from established programs can help in the development of new initiatives.
- Engaging the community and emphasizing belonging in the field is central to the recruitment efforts of Pathways programs.
- Raising the visibility of this work will be a key part of its sustainability.
- Expanding connections in the professional field can help Fellows consider the career trajectory that is a best fit for their goals.
- Equipping students for portfolio careers addresses the reality that most 21st-century musicians will need a varied skillset in the field.

Parents

Familial support is a crucial aspect of the development of young musicians and their success in navigating the difficult journey to the professional stages of the field. Parents and guardians must be empowered to guide their children.

- There are institutional norms and vernacular in the field that we take for granted. Resources for parents and guardians that will help them become familiarized with these “field secrets” will improve outcomes for aspiring musicians.
- Creating opportunities for parents to connect and learn from other families strengthens the support systems that young musicians need.
- Parents are eager to learn alongside their children but need guidance from those who have historically been gatekeepers in the space.

Collegiate Faculty

Faculty play some of the most important mentoring roles in the musical journey through close work with young musicians and the environments they establish in their studios. Their insights and expertise are imperative in strategies to support musicians of color across the arc.

- Collegiate faculty are eager for opportunities to connect with prospective students earlier in their development.
- Many faculty have shared that it is incumbent on higher education institutions to provide appropriate support to prospective students. For students to thrive, they cannot be saddled with additional responsibilities to fund their education.
- Faculty are receptive to expanding repertoire. When it comes to auditions, there is consensus that the panel should be able to get the information they need from essentially any performance. Not every institution needs a unique list—this is an unnecessary barrier.

Collegiate Administrators

Collegiate administrators ensure that institutional values are established and upheld. They are important partners in any conversation about building lasting equity.

- There is significant interest in collaborating with Equity Arc to strengthen data collection around student and institutional success. Investment in a database not only helps to track these indicators but will be powerful in recruitment and retention.
- Colleges are committed to working with pre-college counterparts to help students identify the best school for them rather than trying to poach students for their programs.
- Many institutions are committed to providing necessary resources and funding for Pathways alumni to thrive on their campuses.

Pre-Professional

Professional training opportunities are continuing to grow and many professional ensembles have developed diversity fellowships.

- Orchestral fellowships will be strengthened if a cohort of prospective musicians and Fellowship alumni can help to advise regarding program structure and components.
- Adequate compensation is necessary if Fellows are required to relocate.
- More training opportunities outside of the orchestral realm are needed.
- Other professional fields offer significantly greater support and opportunities in the pre-professional space. Classical music can learn from these models to benefit the field.

Summer Study

Summer study programs serve each musical phase and partners in this realm have been proactive in meeting the needs of the field.

- Different repertoire lists, audition dates, and decision timelines can be prohibitive for prospective applicants.
- Many summer programs are interested in collaborating with Equity Arc for recruitment and to expand opportunities for prospective students.
- Building relationships with parents is a priority—summer study may be the first time a young musician is away from home and building trust is essential.
- Partners are committed to building representation and belonging on their campuses in further collaboration to effectively communicate this to prospective students.

Musicians

Amplifying the lived experience of BIPOC musicians is a key part of Equity Arc's approach. Those who are most impacted by not only the systemic inequities in classical music but also the outcomes of our work are important partners. In addition to the Pathways Fellows' panel, young professionals lent their voices to this conversation.

- Musicians continue to be candid about and emphasize the importance of mental health support and resources.
- Mentors from similar or shared backgrounds are essential to success.
- The panel underscored the importance of bringing your complete authentic self to the musical stage, including cultural and other musical influences.

Common Themes

The importance of mentorship, mental health and well-being, and establishing or strengthening relationships across the musical arc were prominent themes in each conversation. Bridging transitions between musical phases and building connections across generations of musicians was also emphasized.

With the spirit of generosity and collaboration that has guided our work since inception, Equity Arc will work with our partners and members to develop and share best practices that will benefit the field and help to build meaningful diversity and lasting inclusion.

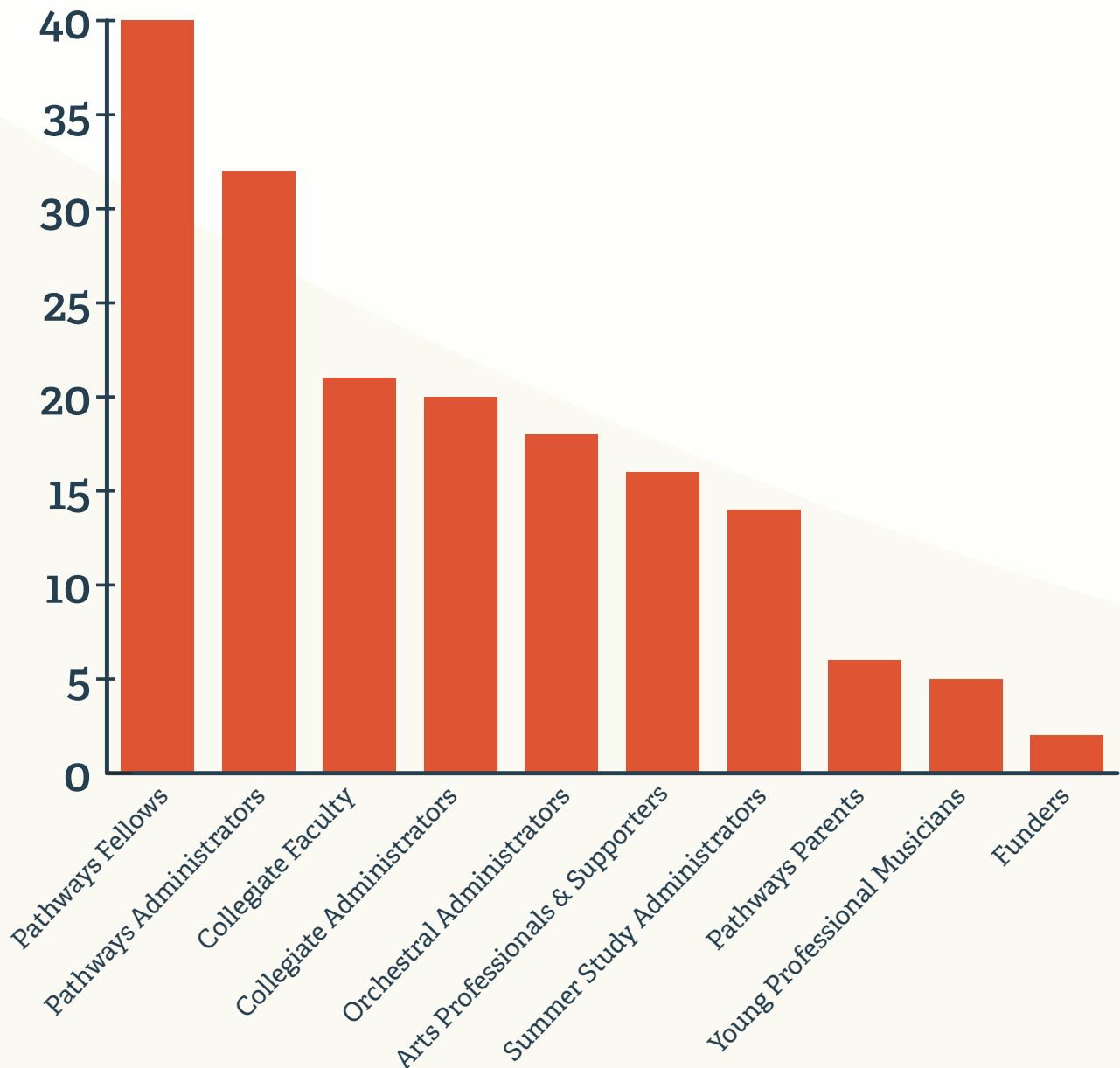
Festival & Convening by the Numbers

We were joined in Cincinnati by talented musicians and committed partners from across the country and across the musical arc. 40 Fellows composed this year's Festival Orchestra and 125 attendees took part in intensive conversations aimed at building collaborative action towards lasting equity in classical music.

Constituency Groups

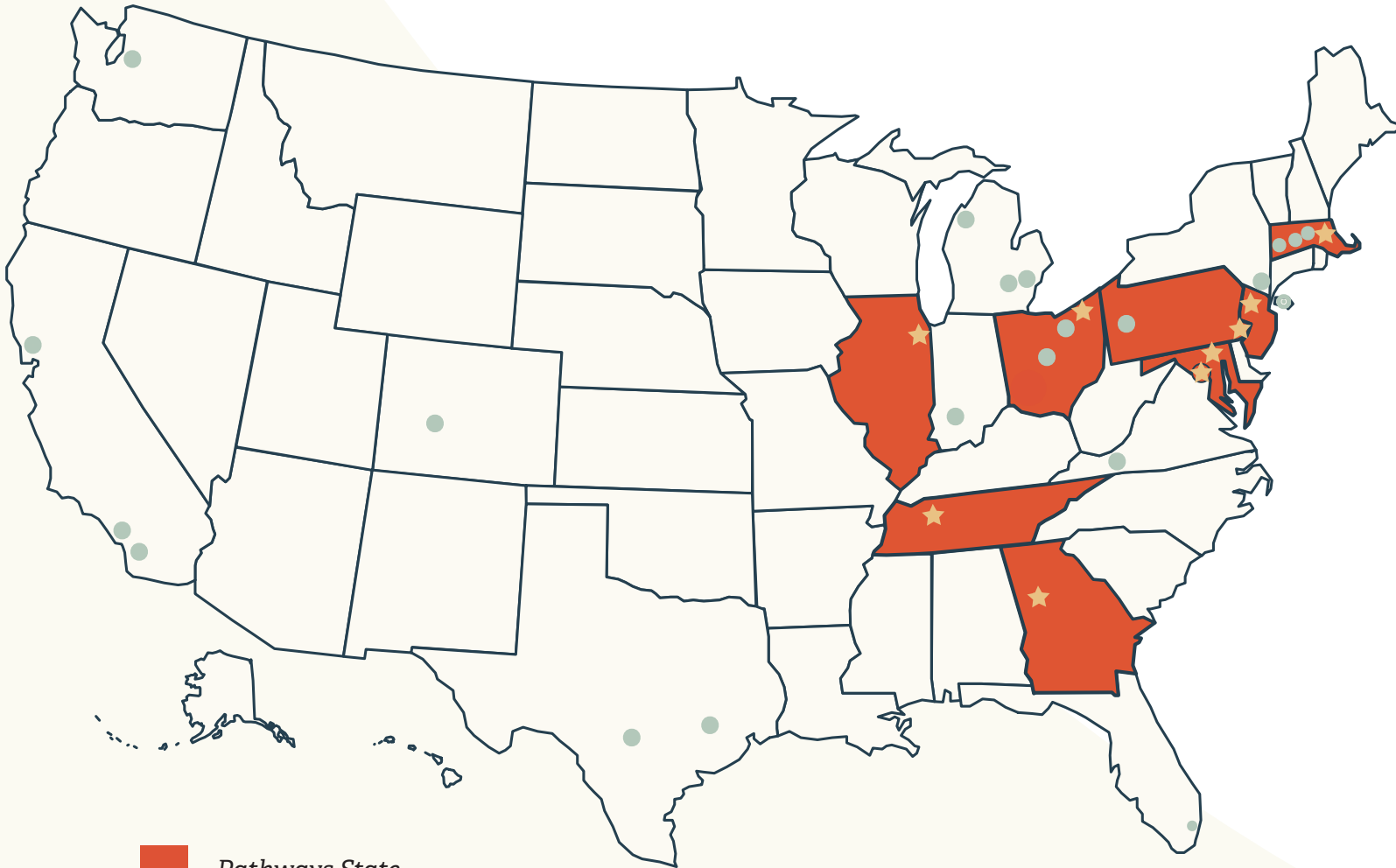
Here is a breakdown of the attendee's constituency groups. We aim to grow each category annually.

Please note that some attendees are in multiple constituency groups due to their dual role as Pathways Administrators



Convening Attendee Geography

Here is a breakdown of the locations of the convening attendees.
Attendees represented 31 cities in 18 states across the United States.



■ = Pathways State

★ = Pathways City

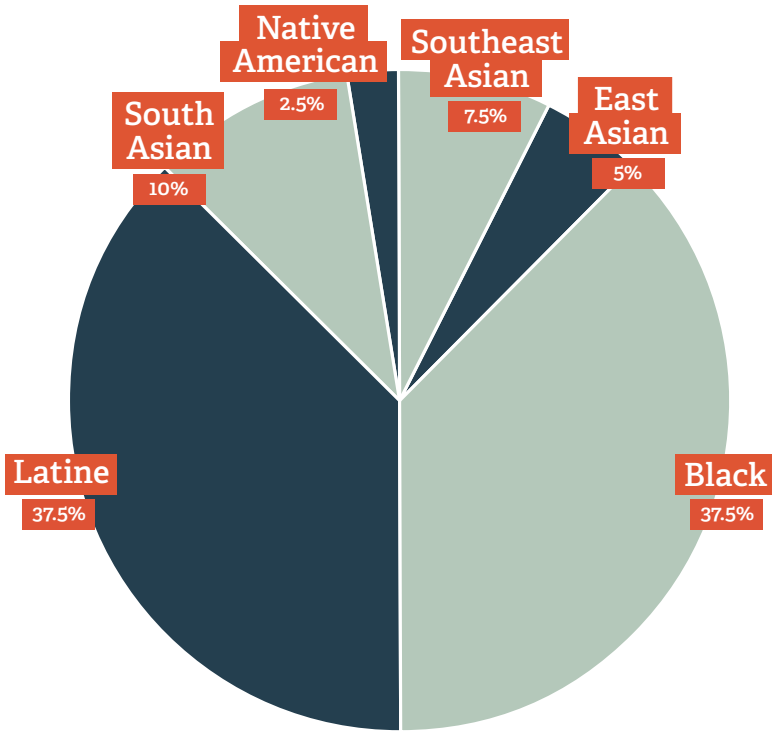
● = Convening Attendees

<p>Nashville, TN Baltimore, MD Boston, MA (2) Montclair, NJ Chicago, IL</p>	<p>Cleveland, OH Philadelphia, PA (2) Aspen, CO Atlanta, GA Washington, DC</p>
---	--

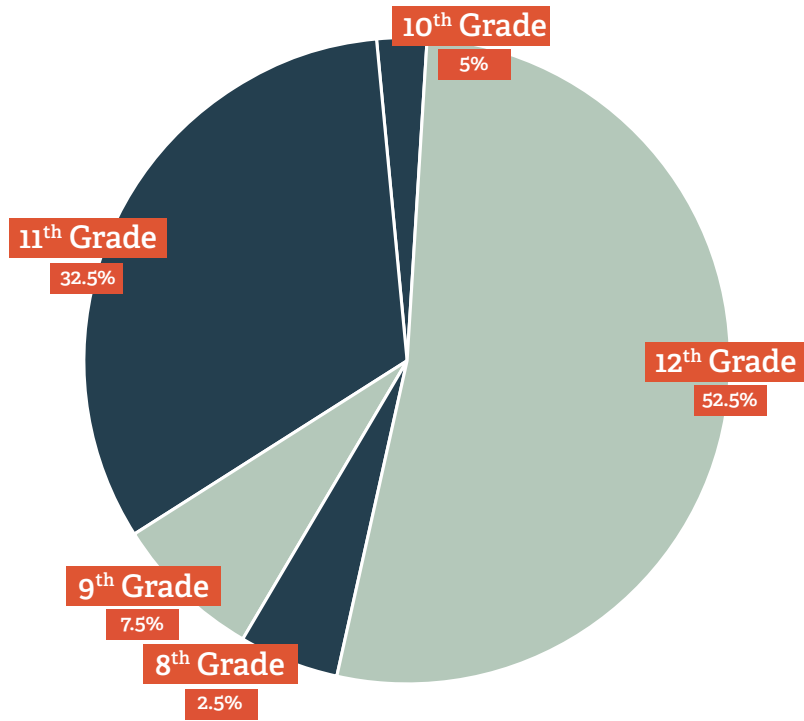
<p>CA</p> <ul style="list-style-type: none"> - San Francisco (4) - Santa Barbara - Los Angeles (4) <p>MA</p> <ul style="list-style-type: none"> - Boston (5) - Marlborough - Natick - Newton Highlands 	<p>MI</p> <ul style="list-style-type: none"> - Ann Arbor - Detroit - Interlochen <p>NY</p> <ul style="list-style-type: none"> - Irvington - New York (4) 	<p>OH</p> <ul style="list-style-type: none"> - Cincinnati (9) - Cleveland (14) - Columbus - Oberlin (5) <p>PA</p> <ul style="list-style-type: none"> - Philadelphia (11) - Pittsburgh 	<p>TX</p> <ul style="list-style-type: none"> - Houston (3) - San Antonio 	<ul style="list-style-type: none"> - Aspen, CO - Atlanta, GA (3) - Baltimore, MD (5) - Bloomington, IN (6) - Brevard, NC - Chicago, IL (18) - Miami, FL - Montclair, NJ (3) - Nashville, TN (6) - Seattle, WA - Washington, DC (10)
---	---	---	---	--

National Pathways Festival Orchestra Demographics

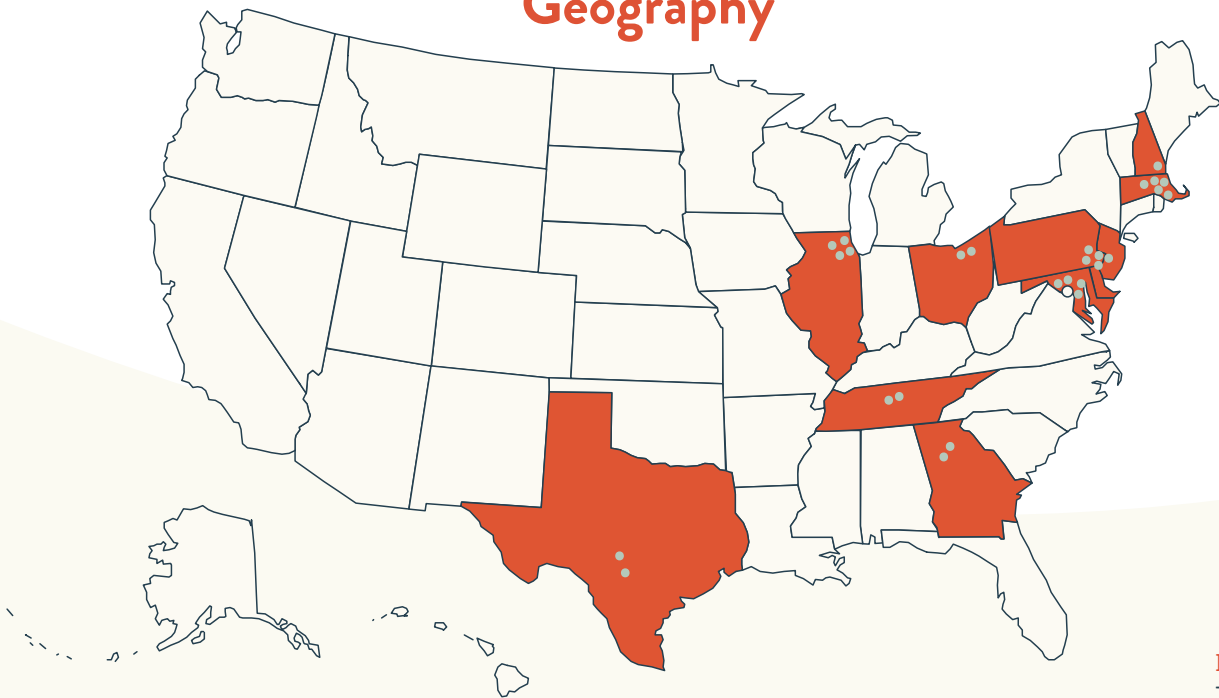
Race



Grade Level



Geography



- Delaware**
- Wilmington
- Georgia**
- Newman
 - Stone Mountain

- Illinois**
- Chicago (2)
 - Elgin
 - Highland Park
 - Schaumburg
 - Skokie
 - Wilmette

- Maryland**
- Baltimore
 - Chevy Chase
 - Laurel
 - Potomac (2)

- Massachusetts**
- Foxborough
 - Jamaica Plain
 - North Attleborough
 - Watertown
 - Weston

- New Hampshire**
- Londonderry
- New Jersey**
- Cherry Hill
- Ohio**
- Cleveland Heights
 - Richmond Heights

- Pennsylvania**
- Dresher
 - Havertown
 - Philadelphia (4)
- Tennessee**
- Mt. Juliet
 - Nashville (5)
- Texas**
- Boerne
 - San Antonio (3)



National Collective for Musical Pathways

The major focus of our Chicago convening in April 2022 was to address the urgent needs of Pathways programs to continue providing invaluable support to pre-college musicians. was our major focus. In light of the shifting priorities of major funders, exploring sustainable strategies for the future was top of mind. Over the past 12 months, Equity Arc has taken steps to formalize the National Collective for Musical Pathways, currently composed of 11 Pathways partners from across the country. Our work is still in early stages, but has already found success. Late last year, we worked with the Paul M. Angell Family Foundation to secure a major funding opportunity for Pathways partners, which was one primary post-convening goal.

In Cincinnati, Pathways program personnel took part in individual sessions with Equity Arc consultant Elisabeth Babcock to discuss fundamental tenets and strategy goals aimed at strengthening both individual programs and the Collective. Program leaders spent time in individual working groups to explore topics essential to their Pathway work and to consider how best to extend conversations about governance, partnerships and collaboration, and sustainability to a broader group of organizations interested in developing Pathway programs, prospective partners, and funders interested in supporting the Pathways space.

A key initiative of the Collective is Equity Arc’s core ensemble: The National Pathways Festival Orchestra. Composed of top-tier pre-college musicians from the Collective, prospective Fellows are nominated by their Pathways program to take part in a national audition for consideration for the upcoming season’s orchestra. This ensemble is an ambassador of both Equity Arc and the Collective, coalescing the field around the talents of the new generation and building relationships across the arc.

Mission: The National Collective for Musical Pathways in an alliance of rigorous pre-college music training programs that provide opportunities to, remove barriers from, and accelerate progress of BIPOC (Black, Indigenous, and People of Color) classical musicians.

Vision: We believe in a world where Pathways graduates are irrefutably competitive and prepared to thrive in leading collegiate programs that prepare them for a sustainable performing career.

Values:

Respect: We value the lived experiences of young BIPOC musicians and understand the inevitable challenges they will face along their musical journey.

Equity: We are driven to advance equitable systems and opportunities for young BIPOC musicians.

Collaboration: We partner with parental units and a diverse group of stakeholders to achieve our mission.

Solutions: We advocate for BIPOC musicians, promote practical policies, and model solutions for the field of classical music traditions.

Members:

Atlanta Symphony Orchestra Talent Development Program (Atlanta, GA)

Baltimore Musical Pathways Initiative (Baltimore, MD)

Bridge to Equity and Achievement in Music (Boston, MA)

Cali Pathways Project of Montclair State University (Montclair, NJ)

Chicago Musical Pathways Initiative (Chicago, IL)

Cleveland Institute of Music Musical Pathway Fellowship (Cleveland, OH)

Nashville Symphony’s Accelerando (Nashville, TN)

Philadelphia Music Alliance for Youth Artists’ Initiative (Philadelphia, PA)

Project STEP (Boston, MA)

The Primavera Fund (Philadelphia, PA)

Washington Musical Pathways Initiative (Washington, D.C.)

Youth Orchestra San Antonio Rising Star Fellows (San Antonio, TX)

National Pathways Festival Orchestra

Mock Audition and Faculty Q&A

As Equity Arc works to impact each phase of musical growth and bridge the transitions between phases, passing the baton from the pre-college to collegiate programs is top of mind. The mock audition and Q&A session provided an opportunity for Fellows to connect with the faculty at some of the institutions where they hope to continue their studies, to ask important questions, and to break down some of the unknowns about the audition process. Faculty also had a chance to listen to performances by the talented students who will be applying for their studios in the coming years. 14 Fellows performed for 18 faculty members from 8 top conservatories and colleges of music.



*Zachary Allen, CMPI
and NPFO Fellow*

Schools Represented:

- Cleveland Institute of Music
- The Colburn School
- Indiana University Jacobs School of Music
- Oberlin College & Conservatory
- Manhattan School of Music
- New England Conservatory
- San Francisco Conservatory of Music
- University of Cincinnati College-Conservatory of Music

Panelists also represent:

- Cincinnati Symphony Orchestra, The Cleveland Orchestra, New World Symphony and Seattle Symphony



*Samuel Igbo, YOSA Rising Star
and NPFO Fellow*

Pathways Panel

Background: Pathways programs provide subsidized, intensive musical support to pre-college musicians from underrepresented backgrounds. While rigorous musical training is at the heart of Pathways work, programs emphasize the extra-musical support and mentorship required for Fellows to successfully move into the next phase of their musical journey. In this panel, Pathways Fellows within the National Pathways Festival Orchestra shared their experiences within the program and their advice to the classical music field. This conversation was designed to provide key insights for the working group discussions following the panel.

Key Takeaways:

- Pathways programs not only provide financial support for young musicians, but also mentorship and emotional support throughout their journey.
- The focus of advancing equity and connecting musicians from similar backgrounds with each other is a key differentiator of Pathways programs.
- Pathways Fellows want to give back to their communities as mentors, teachers, and administrators.
- It is critical to ensure resources are provided to musicians at early stages to establish a solid foundation.
- There is an interest in playing more music by BIPOC composers and that represents the communities they live in.
- The Fellows are very interested in having more opportunities to play chamber music.
- Building intergenerational relationships is a priority for Pathways Fellows. They recognize that they will be the mentors and inspirations for younger musicians and embrace opportunities to be ambassadors in the field.



Participants:

Moderator: Jade Garcia, Student Navigator
Chicago Musical Pathways Initiative

Anthony Holc, violin
Baltimore-Washington Pathways Initiative

Emilia Lacy, cello
Bridge to Equity and Achievement in Music

Mateo Estanislao, double bass
Chicago Musical Pathways Initiative

Alliese Bonner, flute
Nashville Symphony's Accelerando

Lucas Lauprasert, viola
Philadelphia Music Alliance for Youth Artists' Initiative

Patricia Harden, violin
Primavera Fund

Caleb Graupera, cello
Project STEP & Bridge to Equity and Achievement in Music

Jackson Bernal, bassoon
Washington Musical Pathways Initiative

Samuel Igbo, violin
Youth Orchestras of San Antonio

Pathways Sustainability Working Group

Background: The impact of Pathways programs has been demonstrated by the accomplishments of Fellows across the country. Fellows have commented that their Pathways study has provided them with essential support and guidance that have empowered them to achieve success, especially as they approach the transition into collegiate study. Pathways programs have offered invaluable mentorship for generations of musicians—their work must continue. The sustainability group examined strategies to raise the profile of Pathways work and accomplishments of their musicians, considered partnerships across the arc of the musical journey, and discussed ways in which to strengthen funding requests.

Key Needs:

- Pathways programs are at different stages of development and have different needs based on location and set-up
- Access to funding
- Sustainable recruitment methods
- Increase staff retention
- Determine which schools will best prepare students for financially sustainable careers



Key Takeaways:

- Challenge to ask “How can I make my program better to support our Fellows and field?”
- Create transparency around what each higher education institution offers, practices, and values. Share how they make their environment and experience welcoming. This will demonstrate self-awareness and allow Fellows to identify and select the right school early on.
- Three areas of progress since the 2022 convening: stronger collaboration, “friendraising”, and securing a multi-city grant to support Pathways programs from the Paul M. Angell Family Foundation.
- There is tremendous power and impact in Equity Arc creating forums where it is important to come together to share pressing needs and work together to address them.
- It is important to be realistic about where Equity Arc and the convenings are in their life cycle. It’s still early, so we need to collectively determine our top priorities, focus on them, and build out offerings and value add over time.
- It is important to identify who is important to our Fellows’ success but isn’t in the room or in the room as robustly as they could be. Bring them in and engage them!
- Pathways programs take average kids with an above average interest in music and help them to become extraordinary.
- There is a need for alignment around the populations Equity Arc seeks to serve.
- Determine the motivations of funders—some are interested in the general benefits of music education and others are invested in putting musicians in the professional music field.
- Build relationships with foundations and ensure they are aware of the qualitative and quantitative benefits of Pathways programs.
- Pathways programs do not want to feel as though they are competing for funds.
- Sustainability can also refer to one’s overall well-being, so we must empower students to not tie their self-worth to musical perfection.

Pathways Partnerships & Collaborations Working Group

Background: With the compelling work and demonstrated impact of Pathways programs, there are partners from across the musical arc who are interested in collaboration.

Partnerships and supports across the musical journey are essential for the continued success of Fellows once they graduate, and also to the future of Pathways programs themselves. Members of the National Collective for Musical Pathways discussed opportunities that would strengthen the trajectory of Fellows, ways to deepen existing relationships, how to expand existing networks, and Equity Arc's advocacy for shifts in this space.

Key Needs:

- Mechanism to help students find the best college for them
- National push for visibility of the Collective
- Greater transparency from universities on how admission decisions are made
- More collaboration with funders to create reasonable timelines, goals, and foster

Key Takeaways:

- Giving students and families free or reduced cost tickets to high caliber performances has proven to be an impactful way to immerse families into classical music experiences.
- Partnering with local universities and orchestras to provide lessons and performance opportunities (side-by-side concerts) allows the students to connect to the artform and the professional musicians to give back to their community.
- Equipping students for portfolio careers addresses the reality that most 21st-century musicians will need varied skillsets.
- There is interest in expanding professional ensemble partnerships to chamber music.
- Admissions representatives visiting different Pathways programs provides a face to the institution
- There is a strong interest in strengthening the connection between Pathways and universities to increase understanding of the needs of students and families.
- More research is needed to identify the resources universities have for undocumented students.
- There is interest in attendance from more local universities, AFM, Chamber Music America, League of American Orchestras, National Guild of Community Music Schools, National Association of Schools of Music.
- Teaching Pathways students soft skills is just as critical for success in the music field.
- Pathways programs recruit from school districts, El Sistema, youth orchestra programs, community music schools, and local non-profits.
- There is interest in connecting with pre-professional partners like New World Symphony's MUSAIC online community for classical musicians.
- Universities are interested in creating opportunities for mentors and mentees to connect intentionally. There is also a push to develop students to advocate for themselves and seek out mentors they'd like to learn from.
- There is interest in collaborating with non-music organizations to facilitate cross-disciplinary conversations.
- At every level of the "arc", it's important to be ready to pass the baton.

Pathways Governance Working Group

Background: As the National Collective for Musical Pathways formalizes and grows, good governance is necessary to ensure that the activities, policies, and structures of member programs reflect its mission, vision, and values. As the Collective grows and new programs are established across the country, exploration of best practices, opportunities for information sharing, and understanding program needs requires ongoing conversations. The governance group focused on strengthening existing programs and supporting new ones.

Key Needs:

- Processes to support new programs
- Best practices around identifying and developing staff and teachers
- Best practices around recruiting Fellows

Key Takeaways:

- Gather data about common needs across participants without reducing work to statistics.
- Collegiate support is needed to track student data after Fellows matriculate.
- Stakeholders must prepare Fellows emotionally as well as musically, and provide ongoing personal support.
- In order to build a Pathways programs these resources must be put in place: Staff with appropriate salaries, required training for staff and faculty, parent engagement, a defined structure, a mission that is aligned with our values, 100% belief in students and their potential, best practices handbook, consistency of expectations.



Pathways Parents

Background: Parents and guardians play one of the most important roles in the development of aspiring musicians. The complexities of supporting young musicians as they traverse the many obstacles, triumphs, and intricacies of the musical journey cannot be overstated. Too often, parents may not have access to the resources that they need to best support their musicians, or find that they would like to build their expertise around vernacular, expectations, and learning experiences. For musicians to flourish, their parents must be empowered to provide essential support.

Key Needs:

- Guidance around the college application and decision process
- Professional mentors to guide the student's journey
- Guidance on musical jargon and concert etiquette
- More resources for collegiate study and information about different schools—parents would benefit from connecting with admissions personnel



Key Takeaways:

- Some students do not like to be in the limelight, but prefer to be part of a larger group.
- Students have multiple interests and talents outside of music.
- The student's excitement about classical music influences the parent.
- There is uncertainty of next steps after their child completes pre-professional programs.
- There is anxiety about how to guide their children in-between areas of the arc.
- Parents are motivated to encourage their children but would benefit from more support and engagement from the field.
- Equity Arc to develop support systems for parents as they guide their children across the arc.

College

Collegiate study is a pivotal point in musical and personal development. Away from home and the structures of pre-college programs for the first time, young musicians grapple with independence, graduate from the communities and structures that were in place, and further define themselves as individuals and musicians. These challenges are compounded for BIPOC students who face unique circumstances that can affect their musical journey.

Equity Arc is working with collegiate partners to help bridge this important transition, to explore strategies that will lead to student success, and to embark on projects around data collection, curriculum, and repertoire.

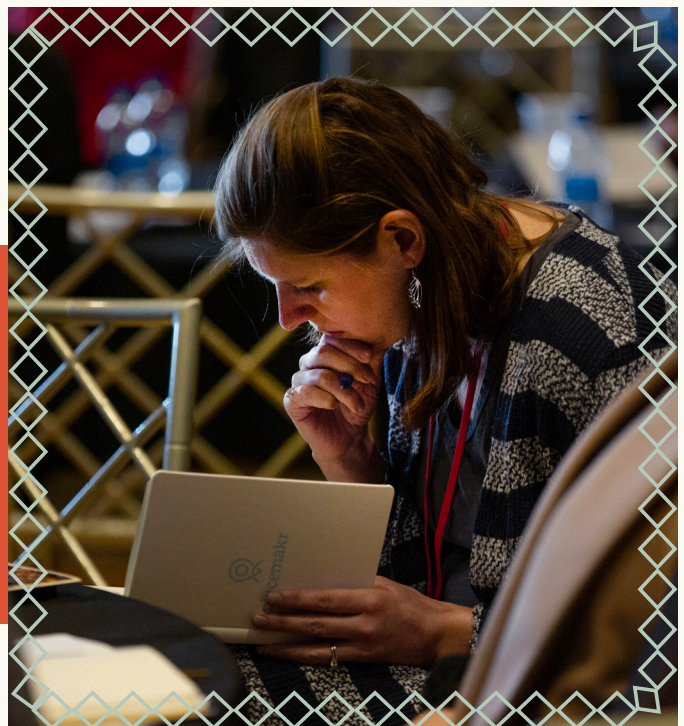
Faculty Panel: Connecting the Arc

Background: Guided by the themes of preparation, support, identity, and the future, faculty members from top music institutions discussed strategies to support students of color across the arc. Based on this conversation, there is a clear interest in connecting with students at earlier phases of study. This further engagement will allow faculty to broaden their understanding of student needs and help meet them.



Participants:

- **Moderator: Anthony Mazzocchi, Director**
John J. Cali School of Music, Montclair State University
- **Jim Walker, flute**
The Colburn School
- **Atar Arad, viola**
Indiana University Jacobs School of Music
- **Kathleen McLean, bassoon**
Indiana University Jacobs School of Music
- **Kurt Muroki, bass**
Indiana University Jacobs School of Music
- **Dan Perantoni, tuba**
Indiana University Jacobs School of Music
- **Mimi Zweig, violin**
Indiana University Jacobs School of Music
- **Haim Avitsur, trombone**
Manhattan School of Music
- **Yeesun Kim Kitchen, cello**
New England Conservatory
- **Ross Karre, percussion**
Oberlin College and Conservatory
- **Jeff Scott, horn**
Oberlin College and Conservatory
- **Peter Slowik, viola**
Oberlin College and Conservatory
- **Simon James, violin**
San Francisco Conservatory of Music
- **Adam Luftman, trumpet**
San Francisco Conservatory of Music
- **Olga Kaler, violin**
University of Cincinnati College-Conservatory of Music
- **Yolanda Kondonassis, harp**
University of Cincinnati College-Conservatory of Music
- **Demarre McGill, flute**
University of Cincinnati College-Conservatory of Music
- **Frank Rosenwein, oboe**
University of Cincinnati College-Conservatory of Music
- **Alan Rafferty, cello**
University of Cincinnati College-Conservatory of Music



Key Needs:

- Increased student diversity
- Access to high-quality instruments for students

Key Takeaways:

- Institutions cannot operate within a bubble—everyone plays a part in one or more parts of the arc.
- All colleges should be active in the precollege realm.
- Representation is important across all positions, but especially in faculty—allowing students of color to have mentors and role models who look like them.
- Incumbent on faculty to help students figure out their career goals and how to achieve them.
- Teachers must be generous with their time.
- Financial aid should be through the lens of “beating the needs”—meeting the family where they are and covering tuition accordingly.

- Connections with pre-college prospects earlier
- Interest from faculty in expanding the repertoire—working on requiring BIPOC composers on audition lists sets the understanding that faculty are receptive to works outside the traditional western canon encourages students to find their voice.
- Importance of viewing prospective students holistically—what are their interests? Allow students to showcase what they want to showcase, the panel should be able to get the information they need from essentially any performance.



Collegiate Faculty Working Group

Background: Faculty play an essential role in guiding the success of young musicians, mentoring and preparing the musicians in their studios for life as a professional and to impact the field. This conversation was designed for faculty to explore the ways in which rigorous musical training is balanced with building perseverance to succeed in a highly competitive field. While college is a time of discovery and evolution for all students, BIPOC musicians contend with additional challenges such as feedback that one's musical traditions aren't a valid part of the Western classical field.

Key Needs:

- Stay in touch with newer repertoire
- Access to diverse repertoire that meets foundational technical objectives
- Identify ways for students to be engaged and excited about classical music at earlier stages

Key Takeaways:

- Every student's needs are different, find out how to help each student with their unique struggles.
- Keep one foot in the future and one foot in the past to ensure students are receiving a well-rounded music education.
- Give students resources for non-music related support (travel to campuses for visits and auditions).
- Introduce students to different parts of the music industry to identify strengths and interests.
- Different institutions are meant to fulfill different goals within the art form.
- Recognize when you are not the right person to assist a student find a support network to help—encourage students to utilize resources around non-musical topics (ex. Mental health, academic difficulties, etc.).
- Recognize the need for colleges and conservatories to work together to help prospective students make the best enrollment decision.



Collegiate Administrators Working Group

Background: Connections with the decision-makers at the collegiate phase of musical growth are essential. As young musicians graduate into the next phase of their journey, the experiences, curricula, and opportunities on college campuses propel their development. Through collaborations with collegiate partners, Equity Arc works to ensure that young musicians are in environments that promote growth and empower their next musical steps. Conversations for this group focused around development of scholarships, recruiting, and data collection strategies. Means for enhancing communication with the proceeding and subsequent phases was also emphasized.

Key Needs:

- More data to determine trends and primary barriers for success among BIPOC students
- More role models and faculty of color for students to see themselves represented
- Ensure academic preparedness and provide support as needed
- Institutions “poach” from each other due to increased interest in diversifying the student body but it is more important to help students identify the best school for them
- Student retention is decreasing as a result of the pandemic’s negative impact on mental health
- Access to high-quality instruments, campus visits, funding, and auditions

Key Takeaways:

- Indicators of student and institutional success includes: time to complete degree, graduation, retention, career outcomes and yield rates.
- Climate assessments also play a key role in determining the health of the school.
- Organizations also measure demographic data like race, gender, geographic, or immigration backgrounds.
- Overarching questions include: What are music institutions doing to support students and parents transitioning into the collegiate sector? Are students being prepared for 21st-century careers?
- Equity Arc can exist as a hub of information and guidance to build relationships with institutions and create resources to help musicians navigate each stage.
- There is a need for education around student loan debt and financial management.
- There is strong support to fund a musician database for organizations to access rosters of young musicians of color to recruit.



Pre-Professional

Each phase of the musical journey has its own challenges and obstacles. The pre-professional stage poses a dichotomy: Am I still in-training or am I a professional in this space? While numerous professional training opportunities exist, they can compound the difficulty of transitioning from a structured learning environment led by a teacher into a professional one where sustaining yourself and continuing your musical development is a more complicated balance. Training programs grapple with the same dichotomy: are orchestral Fellows members of the orchestra or are they simply there to learn in a side-by-side capacity?

Musicians' Panel

Background: Leaders within the classical music field are eager to provide the best support for emerging musicians of color to have a career in music. Many grapple with identifying the cause of the racial disparities in classical music, wondering at what stage of musical development the “pipeline issue” begins. In this panel, leaders heard directly from college students and young professionals on how they can take action toward racial equity. This conversation provided key insight for the working group discussions following the panel.

Participants

- **Moderator:** Marquise Lindsey-Bradley, clarinet
Cleveland Institute of Music student and PMAY alumnus
- Emilio Carlo, viola
New World Symphony alumnus and one-year contract with Cincinnati Symphony Orchestra
- Cooper Cromwell-Whitley, trombone
University of Michigan student and Pittsburgh Symphony Orchestra Fellow
- Solomon Leonard, viola,
Oberlin Conservatory of Music student
- Nilli Tayidi, viola
Cleveland Institute of Music student

Key Needs:

- Access to mentors from similar backgrounds
- Access to mental health support
- Continued conversation around navigating performance-related injuries



Key Takeaways:

- The top areas of support these musicians had growing up were from family, mentors, and local music programs. These support systems provided encouragement, advice, and financial support for their musical journey.
- There is power in bringing your complete self to the musical stage, this includes cultural and other musical influences.
- Some musicians feel more comfortable around their jazz colleagues than classical colleagues.
- Music can be a tool to explore and shape one's identity and expression.
- There is a misconception that perfection is the only way to achieve "success" and it takes a toll on musician's mental health.
- Musicians shared broader definitions of success that included financial stability, emotional fulfillment, and impact.
- Universities are expanding their offerings outside an orchestral focus to include community engagement and improvisations.
- Challenge for institutions to determine what a 21st-century musician will look like, what the music will sound like, and what they will do to further the legacy of the field and craft.

Pre-Professional Working Group

Background: As more and more institutions enter the professional training space, questions around program goals and design must be addressed. The different approaches to these questions impact whether young musicians find resources or impediments to their development. Institutions that are interested in professional development must ensure that there is an organizational culture that supports young musicians. This group explored challenges and successes of training programs and discussed ways in which this phase of the musical arc can be strengthened.



Key Needs:

- Support for musicians upon completion of the fellowship
- Comprehensive onboarding processes that include clear channels for mentorship
- Institutional “maps” for Fellows that make clear how to best utilize resources
- More training opportunities outside of the orchestral realm
- Adaptation of pre-professional contracts to accommodate Fellows’ outside engagements
- More compensation must be offered or Fellows need flexibility to supplement their income

Key Takeaways:

- There are questions about whether AFM can establish clear sets of rules around fellowships and basic frameworks of rights as Fellows.
- Recruiting on a national scale can be challenging if only part-time positions are offered. Many prospective Fellows do not feel that relocating for part-time work is a sustainable career opportunity.
- Only orchestral career paths seem to be clear. What are the Pathways for those interested in pursuing chamber music, pit performance, or recording ensembles?
- Schools should provide guidance around how to get involved in these other professional opportunities.
- Fellowship programs that do not require relocation have found success. Contract flexibility (ex. Only requiring Fellows to be on-location for the period when they are playing full-time makes taking part in fellowships more feasible) also allows for greater success.
- Other professional fields, such as sports and medicine, offer much greater support and opportunities in the pre-professional space. Classical music can learn a lot from these models.

Summer Study

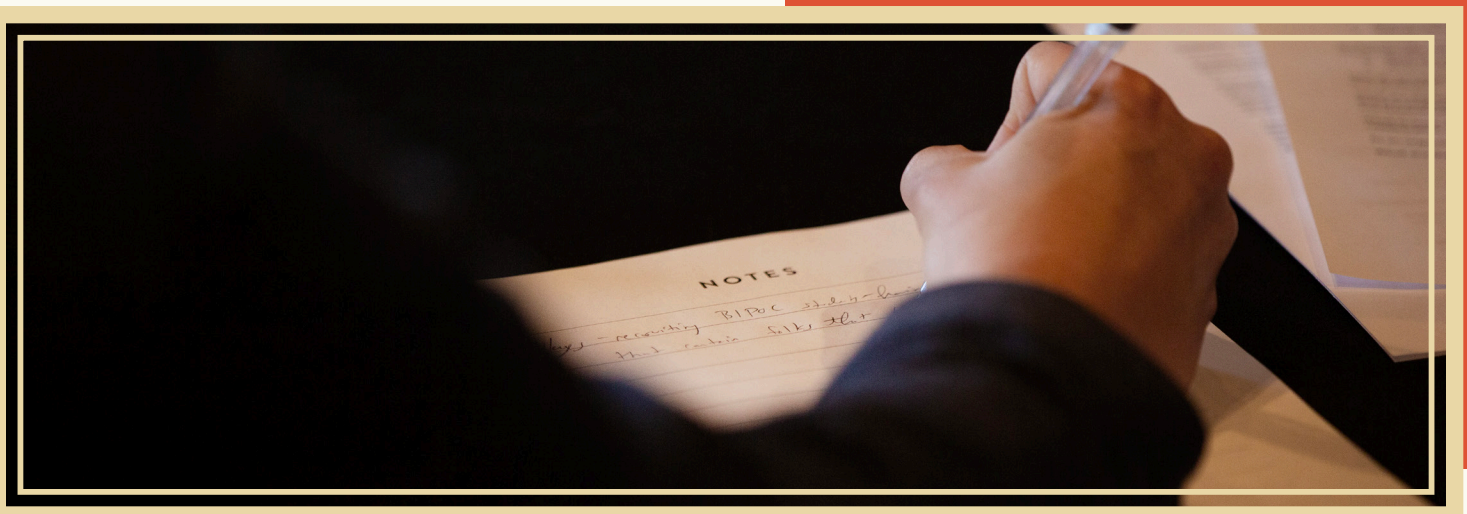
Background: Summer study is an essential part of musical growth that supplements each phase of the musical journey, ranging from early foundations to intensive professional training. While summer programs span the entire arc, they are often considered “extracurricular” or “auxiliary” parts of development. Summer study programs have been key partners in the development and launch of Equity Arc’s revolutionary Common Application, setting a precedent for counterparts at each musical phase. Access, support, and belonging have been top of mind for summer partners and questions about recruitment and retention are also emphasized.

Key Needs:

- Support through mentorship and the building of peer relationships
- Ensuring both representation and belonging on summer campuses and effectively communicating this to prospective students
- More awareness of gender issues and the unique barriers that those from minority communities (BIPOC, LGBTQ+) face
- Ongoing communication with prospective students and those applicants that decline enrollment to understand why a musician may turn an enrollment opportunity down

Key Takeaways:

- Sustained communication can be challenging and programs can learn a lot from those students who turn down enrollment opportunities.
- Different repertoire lists, audition dates, and decision timelines impact where students apply and ultimately study.
- The nature of summer programs aren’t necessarily equipped for retention. How can programs stay in touch with alumni to stay informed about their development?



Action Items & Next Steps

We thank all of our convening attendees for their willingness to engage in deep conversations, for their candidness about the difficulties they face, and for their generosity in sharing ideas. After working groups delved into curated, targeted topics in small groups, we encouraged groups to mix so that perspectives from across the musical journey could be considered. These cross-phase conversations are imperative and the opportunity to approach systemic issues from a comprehensive perspective will continue to be at the center of our work. The working sessions culminated in a report out session where each group outlined their conversations, illuminating both challenges and opportunities that must be top of mind.

“This annual national gathering provides an essential, collaborative, strategic, and inspirational framework for peers to engage and think deeply before returning to and doubling down on the day-to-day, long-term work of creating equity across the musical, developmental pathway.”

– Charlie Grode, Merit School of Music

As Demarre McGill shared in his inspiring address, a career in the arts should be considered a marathon and not a sprint. As we look to the next steps in our work to build equity, this advice translates to how we must approach urgent needs in a sustainable way. Our time together in Cincinnati resulted in clear, tangible action items that Equity Arc will guide. However, to make truly meaningful, lasting change, a long-term collaborative effort will have the most impact.

Equity Arc’s staff will continue to synthesize the insights, questions, and suggestions shared to refine future projects and explore solutions to some of the pervasive challenges shared. In consultation with our board, members, and partners, we will finalize next steps for action items. We encourage you to be in touch, to ask questions, and to help us ensure that our work continues to be responsive to the needs of our partners and the field. Your ongoing participation is a key part of our momentum and progress.

Action Item	Entry	Pre-College	College	Pre-Professional	Young Professional	Summer Study	Parents
Develop and share a manual of best practices across the stages of the arc	X	X	X	X	X	X	X
Help onboard new Pathways programs		X					
Develop a Common App for Collegiate Study		X	X				
Offer regional auditions for pre-college musicians of color		X	X				
Collaborate with colleges to create a shared audition list		X	X				
Work with collegiate partners to develop more scholarship opportunities for Equity Arc Fellows		X	X				
Raise visibility and awareness for Pathways programs through digital and grassroots channels		X					
Develop partnerships with instrument manufacturers, instrument-specific advocacy groups to help students access resources	X	X	X	X	X	X	X
Commission a work for the National Pathways Festival Orchestra		X					
Establish a Pathways liaison at the college to be an advocate, mentor, or connecting point for students entering the school		X	X				

Action Item	Entry	Pre-College	College	Pre-Professional	Young Professional	Summer Study	Parents
Host a virtual college fair for BIPOC families		X	X				X
Solidify connections between Pathways and collegiate programs		X	X				
Create guidance around diverse programming and encouraging students to explore works that are representative of the global majority		X	X				
Develop a resource for Pathways students that outlines practice habits and gives a sense of where they need to be to excel in their collegiate study		X	X				X
Identify or commission works from BIPOC composers that help to build the technical and musical foundations that are learned through studying early Western European composers like Bach	X	X	X	X	X	X	X
Develop a comprehensive database that collects metrics from organizations across the arc	X	X	X	X	X	X	
Provide learning opportunities to teach students life skills, academic skills, how to apply to college, and about various careers in music		X	X	X			X
Provide comprehensive support for families as they guide their children across the arc	X	X	X	X	X	X	X



Action Item	Entry	Pre-College	College	Pre-Professional	Young Professional	Summer Study	Parents
Build cohort of Fellows and fellowship programs to help identify and implement best practices			X	X	X		
Provide mentorship opportunities for musicians of color at each stage of the arc	X	X	X	X	X	X	X
Connect Pathways Programs with summer study partners to identify and address musician needs		X				X	X
Work with summer study partners to identify funding opportunities for scholarships						X	
Develop and implement shared repertoire lists at the summer study level						X	
Raise visibility and awareness of programs so applicants can make the best decision	X	X	X	X	X	X	X
Host annual summer study fairs						X	
Connect musicians with peers and mental health resources	X	X	X	X	X	X	X

National Pathways Festival Orchestra Roster

Violin I



Ella Saputra
Chicago Musical Pathways Initiative



Miro Raj
Philadelphia Music Alliance for Youth



Rishab Das
Philadelphia Music Alliance for Youth



Javier Irizarry
Chicago Musical Pathways Initiative

Violin II



Chloe Hyun
Philadelphia Music Alliance for Youth



Samuel Igbo
Youth Orchestras of San Antonio Rising Star Fellows



Adam Elbohy
Philadelphia Music Alliance for Youth



Anthony Holc
Baltimore Musical Pathways Initiative

Viola

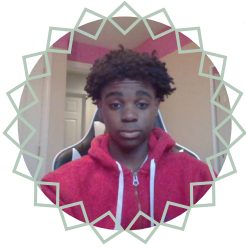


Patricia Harden
Primavera Fund



Lucas Lauprasert
Philadelphia Music Alliance for Youth

Viola Cont.



Israel Anselme
*Bridge to Equity and
Achievement in Music*



Dubravko Rodriguez
*Chicago Musical Pathways
Initiative*

Cello



Brandon Leonard
*Atlanta Symphony
Orchestra Talent
Development Program*



Alex Aranzabal
*Bridge to Equity and
Achievement in Music*



Emilia Lacy
*Bridge to Equity and
Achievement in Music*



Kwanchi Loo
*Philadelphia Music
Alliance for Youth*



Lucas Das
*Washington Musical
Pathways Initiative*



Xavier Ip
Project STEP

Bass



Caleb Graupera
Project STEP



Anderson Bernal
*Baltimore Musical
Pathways Initiative*

Bass cont.



Mateo Estanislao
Chicago Musical Pathways Initiative

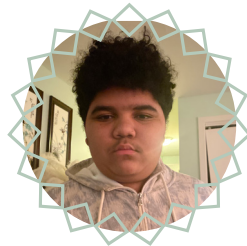


Travis Phillips
Cleveland Institute of Music Musical Pathways Fellowship

Oboe



Zachary Allen
Chicago Musical Pathways Initiative

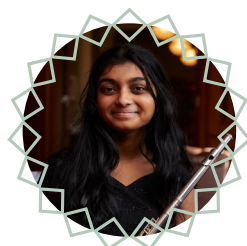


Giovanni Sanchez
Bridge to Equity and Achievement in Music

Flute



Alliese Bonner
Nashville Symphony Accelerando



Aarushi Kumar
Nashville Symphony's Accelerando

Bassoon



Jackson Bernal
Washington Musical Pathways Initiative



Anna Zhang
Philadelphia Music Alliance for Youth

Clarinet



Nicholas Garrett
Cleveland Institute of Music Musical Pathways Fellowship



Miles Woods
Nashville Symphony's Accelerando

Horn

Horn cont.



Austin Adaranijo
*Washington Musical
Pathways Initiative*



Aryana Rodriguez
*Youth Orchestras of San
Antonio Rising Stars*

Trumpet



Alex Vinson
*Nashville Symphony's
Accelerando*



Ricardo Lazaro
*Youth Orchestras of San
Antonio Rising Star Fellows*

Trombone



Orlandis Maise
*Nashville Symphony's
Accelerando*



Dayla Spencer
*Nashville Symphony's
Accelerando*



Jonathan Martinez
*Chicago Musical Pathways
Initiative*



Cameron Hall
*Atlanta Symphony
Orchestra Talent
Development Program*

Percussion



Wanye Williams
*Chicago Musical Pathways
Initiative*



Raymond Macias
*Youth Orchestras of San
Antonio Rising Star Fellows*

Congratulations National Pathways Festival Orchestra Seniors!

Collectively, they received over \$500,000 in scholarships for their first year of study and were accepted into over 50 colleges and conservatories

They were admitted into the following schools:

Albright College	The Peabody Institute of the Johns Hopkins University
Arizona State University	Point Park University
Baylor University	Queen's University
Boston Conservatory	Rice University
Boston University – College of Fine Arts and Kilachand Honors College	Rutgers University
Chicago College of the Performing Arts	SUNY College Fredonia
Cleveland Institute of Music	Temple University
Colburn School	Texas A&M Kingsville
Columbia University	Tufts University
Curtis Institute of Music	University of Cincinnati College Conservatory of Music
DePaul University	University of Colorado, Boulder
Eastman School of Music	University of Delaware
Glenn Gould School of The Royal Conservatory, Toronto	University of Georgia
Hofstra University	University of Hartford
Indiana University	University of Illinois at Chicago
The Juilliard School	University of Maryland – College Park
Lawrence University	University of Maryland – Baltimore County
Manhattan School of Music	University of Miami
Mannes School of Music	University of Michigan
McGill University (Faculty of Arts and Science)	University of North Texas
Montclair State University	University of Ottawa
New England Conservatory	University of Texas, Austin
Northern Illinois University	University of Toronto
Northwestern University	Vanderbilt University Blair School of Music
Oberlin College and Conservatory	West Chester University
	Yale School of Music

Senior Update

Here are the next steps for these young musicians, and how Pathways impacted their musical development.



Miles Woods

Nashville Symphony's Accelerando
Next Step: Eastman School of Music
Major: Horn Performance

"The festival greatly improved the way I play and allowed me to be accepted in to 5 of the 6 music schools I applied to."



Orlandis Maise

Nashville Symphony's Accelerando
Next Step: Vanderbilt University
Blair School of Music
Major: Trombone Performance

"Nashville Symphony is the reason I was able to audition for the top music schools in the country and get into Juilliard and Vanderbilt."



Brandon Leonard

Atlanta Symphony Orchestra Talent Development Program
Next Step: The Juilliard School
Major: Cello Performance

"Without Talent Development and my teacher I would be nowhere near the musician I am today."



Dayla Spencer

Nashville Symphony's Accelerando
Next Step: Montclair State University
Major: Music Theory & Composition

"As a musician of color, I'm very interested in having the opportunity to perform high-level orchestral literature alongside musicians who have similar backgrounds as I do"



Chloe Hyun

Philadelphia Music Alliance for Youth
Next Step: Eastman School of Music
Major: Violin Performance

"PMAY prepared me for college through opportunities and funding that I never imagined possible in my high school career."



Israel Anselme

Boston Bridge to Equity and Achievement in Music
Next Step: Eastman School of Music
Major: Bachelor of Music

"Boston BEAM is similar to a conservatory experience. You get to meet people from all across the nation and unite to create great music."



Ella Saputra

Chicago Musical Pathways Initiative
Next Step: Yale College

"I strongly value being surrounded by a supportive network of peers and mentors who have a similar background as me and share the same passion for music"



Anthony Holc

Baltimore Musical Pathways Initiative
Next Step: University of Maryland
Violin Performance
Major: Music Theory & Composition

"The Baltimore-Washington Pathways Initiative gave me a chance to experience a college level ensemble setting."



Alliese Bonner

Nashville Symphony's Accelerando
Next Step: Yale College
Major: Flute & Vocal Performance

"Before joining Accelerando, I never thought that I could pursue music as a career, and I didn't have the means to. It gave me countless opportunities to grow my ability and achieve my goals."



Mateo Estanislao

Chicago Musical Pathways Initiative
Next Step: University of Illinois at Chicago
Major: Music Performance

“CMPI granted me so many amazing opportunities and connections. They connected me with Ian Hallas and Caleb Edwards who completely transformed me as a person and musician.”



Patricia Harden
Primavera Fund

Next Step: University of Delaware
Major: Music Performance

“I gained resources for teachers, instruments, mentorship (masterclasses) and travels for trial lessons and summer programs. Without these, I wouldn't have made it here today.”



Alex Aranzabal
Boston Bridge to Equity and Achievement in Music

Next Step: New England Conservatory
Major: Music Performance

“The pathways community was incredibly kind and welcoming, and I loved hearing their individual stories on being a musician of color. To me, it is the celebration of different cultures that connects people and creates a more harmonious world.”



Raymond Macias

Youth Orchestras of San Antonio Rising Star Fellows
Next Step: University of Texas, Austin
Major: Astronomy & Physics

“YOSA Rising Stars has given me so many opportunities that opened my eyes to what can be done with music. It has also helped me learn how to be at higher standards so I'm always prepared for the next part of my journey in life.”



Jackson Bernal

Washington Musical Pathways Initiative
Next Step: Rice University
Major: Bassoon Performance

“WMPI gave me the resources I needed to navigate the complex music application and audition process.”



Anna Zhang

Philadelphia Music Alliance for Youth
Next Step: Manhattan School of Music
Major: Bassoon Performance

“The Equity Arc Pathways Festival represents a great opportunity for me to grow as a bassoonist, musician, and person along with other musicians from all backgrounds, and we can empower and inspire each other in a unique and exciting way.”



Emilia Lacy

Boston Bridge to Equity and Achievement in Music
Next Step: Boston University
Major: Music, Humanities, and Math

“Especially when I was a junior, Boston BEAM provided my family and I with resources that greatly helped us navigate the entirely unfamiliar application process.”



Anderson Bernal

Baltimore Musical Pathways Initiative
Next Step: Rice University
Major: Double Bass Performance

“Baltimore Musical Pathways Initiative helped me record pre-screenings, practice with mock auditions, and assess my financial package to add a perspective into what school was right for me.”



Zachary Allen

Chicago Musical Pathways Initiative

Next Step: Oberlin College and Conservatory

Major: Oboe Performance & Outside Field

“One of the most important ways CMPI has prepared me for college is by providing me with access to the resources I needed to succeed in high school and beyond. CMPI has helped me purchase a professional instrument, aided in paying my tuition for youth orchestra and summer festivals, paid for my private lessons, and provided access to.”



Cameron Hall

Atlanta Symphony Orchestra Talent Development Program

Next Step: University of Miami

Major: Music Performance

“The recitals put on by the TDP in addition to concerts with the Atlanta Symphony Youth Orchestras demonstrate the need for managing my time so I can be prepared for any performance!”



Xavier Ip

Project STEP

Next Step: Cleveland Institute of Music

Major: Cello Performance

“Pathways provided an opportunity for me to connect with young musicians who have the same ambition and love for classical music as me. It opened new perspectives and possibilities in my career as an artist.”



Dubravko Rodriguez

Chicago Musical Pathways Initiative

Next Step: Peabody Institute of the Johns Hopkins University

Major: Music Performance

“CMPI gave us lots of performance opportunities, lessons that we are able to bring to the table in college. We are well prepared for a career in the industry.”



“This program was an absolutely wonderful experience. Meeting peers with similar backgrounds and aspirations from all over, making new friends and reconnecting with amazing old ones, and playing with a professional orchestra full of kind, supportive musicians and mentors was more than I could have asked for.”

– Emilia Lacy, Boston Bridge to Equity and Achievement in Music

Convening Attendees

Aaron Pergram
Miami University

Abelardo Irizarry
Chicago Musical Pathways Initiative

Abra Bush
Jacobs School of Music at Indiana University

Abraham Martinez
Chicago Musical Pathways Initiative

Adam Luftman
San Francisco Conservatory of Music

Adrienne Thompson
Merit School of Music

Aimee Halbruner
Levine Music

Alexa Dumont
Los Angeles Chamber Orchestra

Ana Abrantes
Sphinx Organization

Angela Hamilton
Washington Musical Pathways Initiative

Anne Cushing-Reid
University of Cincinnati College-Conservatory of Music

Annie Givler
PMAY Artists' Initiative

Anthony Mazzocchi
Montclair State University

Antonio Padilla Denis
Chicago Symphony Orchestra Association

Atar Arad
Jacobs School of Music at Indiana University

Azusa Chapman
Aspen Music Festival and School

Becca Dora
Chicago Musical Pathways Initiative

Benjamin Sosland
New England Conservatory

Beverly Joseph
Primavera Fund

Brontie Phillips
CIM Musical Pathway Fellowship

Charlie Grode
Merit School of Music

Christina Davis
New England Conservatory

Cooper Cromwell-Whitley
Pittsburgh Symphony Orchestra

Daniel Perantoni
Jacobs School of Music at Indiana University

Daniel Trahey
Tuned In at The Peabody Institute of the Johns Hopkins University

Danielle Adaranijo
Washington Musical Pathways Initiative

Demarre McGill
Seattle Symphony and Cincinnati College-Conservatory of Music

Edgar Smith
World Pac Paper LLC

Elisabeth Babcock
Babcock Strategy

Elizabeth Graiser
Atlanta Symphony Orchestra

Elizabeth Hoover
Miami University

Elizabeth Stuk
Interlochen Center for the Arts

Emily Heckel
John F. Kennedy Center for the Performing Arts

Emilio Carlo
Cincinnati Symphony Orchestra

Emily Master
Goldsmith Strategies

Evan Cannon
Settlement Music School and PMAY

Felicia Hall
Atlanta Symphony Orchestra Talent Development Program

Frank Rosenwein
Cleveland Institute of Music / The Cleveland Orchestra

Garrett Lefkowitz
University of Michigan - School of Music, Theatre, & Dance

Haim Avitsur,
Manhattan School of Music

Heather Osowiecki
New World Symphony

Helen Eaton
Settlement Music School

Ian Saunders
Project STEP

Isabel Dickinson
Music Academy

Jade Garcia
Chicago Musical Pathways Initiative

James Hall
Chicago Musical Pathways Initiative

James Walker
Colburn School

Jamila Tekalli Hanner
Washington Musical Pathways Initiative

Jeff Scott
Oberlin Conservatory of Music

Jeffery Tribble
Levine Music

Jennifer Bowman
Houston Grand Opera

Jennifer Call
Cleveland Institute of Music

Jennifer Elowitch
Walnut Hill School for the Arts

Jenny Kozoroz
The Brevard Music Center

Jesse Strauss
Nashville Symphony

Joan Katz Napoli
The Cleveland Orchestra Musical Arts Association

John Huling
The Peabody Institute of the Johns Hopkins University

John Martin
University of Cincinnati College-Conservatory of Music

Jonas Wright
San Francisco Conservatory of Music

Josué González
Project STEP

JT Kane
Manhattan School of Music

Juliet Pepe
Project STEP

Kari Fitterer
Carnegie Hall, Weill Music Institute

Karla Estela Rivera
Arts Administrators of Color

Karmen Garrett
CIM Musical Pathway Fellowship

Katherine Luellen
New England Innovation Academy

Kathleen McLean
Jacobs School of Music at Indiana University

Convening Attendees

Kenya Williams
Chicago Musical Pathways Initiative

Khandeya Sheppard
The Peabody Institute of the Johns Hopkins University

Kiarri Andrews
Manhattan School of Music

Kimberly McLemore
Nashville Symphony and Accelerando

Kurt Muroki
Jacobs School of Music at Indiana University

Lauren Generette
The Cleveland Orchestra

Lee Cioppa
Colburn Conservatory of Music

Lila Atchison
Houston Symphony

Logan Massey
Levine Music

Lorie Estanislao
Chicago Musical Pathways Initiative

Lucy Hattemer
DC Youth Orchestra Program

Madison Hookfin
Columbus Symphony Orchestra

Magee Capsouto
Equity Arc

Maria Mathieson
Peabody Preparatory of the Johns Hopkins University and Baltimore Washington Musical Pathways

Maribel Martinez
Chicago Musical Pathways Initiative

Mark Churchill
El Sistema USA

Marlon Bernal
Washington Musical Pathways Initiative

Marquise Lindsey Bradley
Cleveland Institute of Music

Mateen Milan
Peabody Preparatory of the Johns Hopkins University and Baltimore Washington Musical Pathways

Michael Angell
Paul M. Angell Family Foundation

Michelle Bonner
Nashville Symphony's Accelerando

Mimi Zweig
Jacobs School of Music at Indiana University

Molly Bidlack Bean
The Primavera Fund

Najib Wong
PMAY Artists' Initiative

Nilli Tayidi
Cleveland Institute of Music

Olga Kaler
Cleveland Institute of Music

Paul Hogle
Cleveland Institute of Music

Paula Wilson
Equity Arc

Peter Slowik
Oberlin Conservatory of Music

Phillip Ducreay
Nashville Symphony and Accelerando

Rachael Cohen
Negaunee Music Institute at the Chicago Symphony Orchestra

Rachel Rose
Cleveland Institute of Music

Rachel Segal
The Primavera Fund

Ricky McWain
Los Angeles Chamber Orchestra

Robin Heinsen
Miami University

Rodrigo Guerrero
Bridge to Equity and Achievement in Music

Rodrigo Lara Alonso
Cleveland Institute of Music

Ross Karre
Oberlin Conservatory of Music

Ryan Walks
Atlanta Symphony Orchestra Talent Development Program

Sam Reenan
Miami University

Sara Vicinaiz
Youth Orchestras of San Antonio

Sarah Vander Ploeg
Chicago Musical Pathways Initiative

Scott Harrison
Cleveland Institute of Music

Sheila Esquivel
Bridge to Equity and Achievement in Music

Sherri Prentiss
Handel & Haydn Society

Simon James
San Francisco Conservatory of Music

Solomon Leonard
Oberlin Conservatory of Music

Sonja Thoms
Nashville Symphony

Stanford Thompson
Play On Philly

Stefanie Wakeman
Astral Artists

Stephanie Haggerstone
Montclair State University

Susan Feder
The Amphion Foundation

Tomoko Fujita
Cali Pathways Project

Tonya McBride Robles
Nashville Symphony

Warren Williams
John F. Kennedy Center for the Performing Arts

Wayne Williams
Chicago Musical Pathways Initiative

William Quillen
Oberlin Conservatory of Music

Wren Williams
Chicago Musical Pathways Initiative

Yeesun Kim Kitchen
New England Conservatory

Yolanda Kondonassis
Cleveland Institute of Music

About Equity Arc

Equity Arc (formerly the National Instrumentalist Mentoring and Advancement Network) is a national coalition whose mission and programming address the structural inequities in classical music that result in the field's systemic lack of racial and ethnic diversity. Equity Arc creates and works with a robust network of passionate, experienced members from across the country and across the arc of musical development to both dismantle discriminatory practices and policies and fill in the gaps in opportunities and support for deserving aspiring musicians of color. We believe that classical music will be more vibrant and powerful when musicians of all backgrounds are empowered to thrive.



Equity Arc Leadership

Board of Directors

Michael Angell

Director of Performing Arts Grants
The Paul M. Angell Family Foundation

Jennifer Bowman

Director of Learning and Community
Houston Grand Opera

Abra Bush

David Henry Jacobs Bicentennial Dean
Indiana University Jacobs School of Music

Anjoli Ferrara-Clayton, Secretary

Violinist
Symphonicity

Mark Gillespie

CEO
The Orchestra of the Americas Group

Charlie Grode

President and Executive Director
Merit School of Music

Jenny Snyder Kozoroz

Program Director
Brevard Music Center

Katherine Drago Luellen

Head of Enrollment and Marketing
New England Innovation Academy

Jonathan Martin, Vice Chair

President and CEO
Cincinnati Symphony Orchestra

Emily Liao Master, Treasurer Executive

Principal
Goldsmith Strategies

Maria Mathieson

Executive Director of the Preparatory
Institute of Johns Hopkins University

Anthony Mazzocchi

Director
*John J. Cali School of Music at
Montclair State University*

Ian Saunders

Artistic Director
Project STEP

Edgar L. Smith Jr.

Founder, Chairman, and CEO
World Pac Paper, LLC

Stanford Thompson, Chair

Founder and Executive Director
Play On Philly

Jeffery Tribble Jr.

President and CEO
Levine Music

Stefanie Wakeman

Director of Community Partnerships
Astral Artists

Staff

Stanford Thompson

Interim Managing Director

Magee Capsouto

General Manager

Paula Wilson

Membership Engagement and Marketing
Coordinator

Planning Team

Carol Dunevant

Director of Learning
Cincinnati Symphony Orchestra

Hollie Greenwood

Learning Coordinator
Cincinnati Symphony Orchestra

Marquise Lindsey-Bradley

Festival & Convening Administrative Assistant

