Dear Valued Patrons,

Thank you for your participation and investment over the past year. Because of you, we have been able to fulfill our mission of inspiring, entertaining, educating and serving our community.

It has been a year unlike any other, full of challenges we are all facing together. In the midst of so much uncertainty, we’d like to take this opportunity to remind you of what your support has helped make possible – and to share our vision for the future.

We may be experiencing an extended intermission, but the music will play again. On behalf of the Nashville Symphony's dedicated staff, I can tell you that we are working hard to rebuild and reimagine your Nashville Symphony. We can’t wait to welcome you back to the Schermerhorn just as soon as we are able.

With Warmest Regards,

Alan D. Valentine
President & CEO
Artistic Highlights
Curated by Maestro Giancarlo Guerrero, the Nashville Symphony’s Classical Series is the cornerstone of the orchestra’s programming. Until it was cut short by the pandemic in March, the series featured a mix of beloved classical repertoire and contemporary American works. Highlights included:

**Nashville Symphony Soloists**
Concertmaster Jun Iwasaki took a virtuoso turn at the front of the stage to perform Bartók’s Rhapsodies No. 1 & No. 2 in late January with guest conductor Lawrence Foster. One month later, trombonists Paul Jenkins, Derek Hawkes and Steven Brown, plus tubist Gilbert Long, all commanded attention from their posts at the back of the stage as the featured soloists in Jennifer Higdon’s Low Brass Concerto.

**Beethoven’s 250th Birthday Celebration**
“Beethoven’s Birthday Bash” in February began a year of planned concerts celebrating the 250th anniversary of Beethoven’s birth and his massive musical impact.
The Nashville Symphony regularly welcomes composers to town to participate in the rehearsals and performances of their works. This year featured two notable highlights:

**Adolphus Hailstork** got one of his first professional opportunities as a composer half a century earlier thanks to Nashville Symphony Music Director Thor Johnson. He returned to town in September 2019 for a performance of An American Port of Call on the opening concerts of the 2019/20 Classical Series.

**Jennifer Higdon** grew up in East Tennessee, and she remains one of the most widely celebrated composers working today. Her 2016 Nashville Symphony recording All Things Majestic earned two GRAMMY® Awards, and she returned in March 2020 for the recording of her Low Brass Concerto.
RECORDING PROJECTS

The Nashville Symphony remains one of the most active recording orchestras in the U.S., and this season included a number of projects – some just started and others completed:

Live Recordings at the Schermerhorn
John Adams: My Father Knew Charles Ives
Horatio Parker: Organ Concerto (featuring Paul Jacobs)
Jennifer Higdon: Low Brass Concerto (featuring Paul Jenkins, Derek Hawkes, Steven Brown & Gil Long)

Naxos Releases
Aaron Jay Kernis: Color Wheel | Symphony No. 4, “Chromelodeon”
Christopher Rouse: Symphony No. 5 | Supplica | Concerto for Orchestra
Tobias Picker: The Encantadas | Opera Without Words
This innovative program, led by Giancarlo Guerrero and composer Aaron Jay Kernis, welcomed five outstanding young composers for an intensive week of activities, in which they were able to develop their talents, gain hands-on experience working with the Nashville Symphony, and showcase their work for a live audience.

**Featured composers & their works:**
Jack Frerer: On-Again, Off-Again
Jared Miller: Ricochet – Reverb – Repeat
Brian Raphael Nabors: Pulse for orchestra
Niloufar Nourbakhsh: Knell
SiHyun Uhm: Ladybug in the Room

Maestro Guerrero has committed to performing all five works on upcoming Classical Series programs. Nourbakhsh has since been featured in *The New York Times*, and Nabors was selected by New Music USA for their Amplifying Voices co-commission project.
NASHVILLE SYMPHONY CHORUS

For more than half a century, the Nashville Symphony Chorus has performed works from the choral repertoire, from Baroque to contemporary. Led by Tucker Biddlecombe, the ensemble now numbers more than 150 members.

PERFORMANCE HIGHLIGHTS
Rachmaninoff: *The Bells*
Vaughan Williams: *Serenade to Music*, featuring 13 Chorus members as soloists
Handel: *Messiah*
The Times They Are A-Changin’: The Words and Music of Bob Dylan
Due to the pandemic, the performance and recording of Gabriela Lena Frank’s *Conquest Requiem* were postponed, as was the chorus invitation to appear at Carnegie Hall.

During this time, the Chorus continued rehearsing virtually (picture at right) and worked online with Frank and Maestro Guerrero.

Chorus Director Tucker Biddlecombe created a virtual choir project with 100 recorded submissions from chorus members that will be released in August.
Giancarlo Guerrero
In addition to the highlights mentioned above, Maestro Guerrero led stunning performances of Shostakovich’s Symphony No. 4, which included a fascinating exploration of the historical context behind this powerfully dramatic work.

In January, Guerrero arrived in Nashville with his Polish colleagues from the NFM Wrocław Philharmonic Orchestra for a concert at the Schermerhorn as part of their North American tour. The performance featured works by Polish composers Szymanowski and Lutosławski, along with soloist Piotr Anderszewski performing Barók’s Piano Concerto.
Nathan Aspinall
Aspinall began his tenure as the Nashville Symphony’s new Assistant Conductor in September, and has since led education programs, community concerts and Star Wars: In Concert: The Empire Strikes Back, and has ably supported Giancarlo, guest conductors, soloists, and the orchestra during Classical Series performances and recording projects.

Enrico Lopez-Yañez
This was Lopez-Yañez’s first season as Principal Pops Conductor, highlighted by his curation of the Pops Series and his continuing work on the Family Series. Along with blockbuster performances with Trisha Yearwood and Foreigner, the Pops Series included the first-annual Music City Christmas program with featured guest Kellie Pickler and a full Broadway cast.
EDUCATION & COMMUNITY ENGAGEMENT
20,996 students and community members participated in Education & Community Engagement programs during the 2019/20 season. Our impact and reach were affected dramatically by the suspension of programming due to the pandemic. In spite of this disruption, the Nashville Symphony’s education programs were able to make a difference in the lives of local students and educators.

Ensembles in the Schools engaged more than 3,000 students and completed the first year of residency programs in five elementary schools.

Ten Young People’s Concerts were attended by 85 school groups and engaged over 11,000 students.

Sensory-friendly materials were available for more than 60 performances.
Accelerando

This program, which is designed to open up professional opportunities for young musicians of color, welcomed 6 new students, bringing the number of students in the program to 19.

3 seniors auditioned for college music programs and were awarded a combined $261,000 in college scholarship funding.

Xavion Patterson was awarded From The Top’s Jack Kent Cooke Young Artists Award and received $15,000 toward a new instrument.

Xavion was also accepted to Colburn Conservatory as a high school junior and will be attending the conservatory this fall.
Free community performances reached more than 4,000 people in the 2019/20 season. Concerts included full-orchestra engagements at Plaza Mariachi (pictured above) and The Renaissance Center in Dickson. Free performances at the Schermerhorn included a return performance of México en el Corazón and our annual Let Freedom Sing celebration of Dr. Martin Luther King, Jr.
COVID-19 Pandemic response
As COVID-19 spread across the U.S. in March, venues hosting concerts, sporting events and other gatherings were among the first businesses to suspend activity. This sudden halt led to the cancellation or postponement of 60 concerts at the Schermerhorn through this summer.

Performing and presenting concerts is the lifeblood of our institution, generating two-thirds of our annual operating revenue. The impact on our institution was immediate and dramatic. In April, we acquired a forgivable $2.8 million Payroll Protection Program loan, enabling us to keep our employees on payroll for the ensuing eight weeks.
Our MUSICIANS keep the music playing

When the pandemic forced the suspension of public concert activity, our musicians weren’t ready to put down their instruments.

Instead, they got busy developing virtual content from their homes. Audiences got to see a whole new side of our orchestra, as trombonist Paul Jenkins and his wife Anna Spina performed a trombone duet for their infant son, composer-violist Chris Farrell performed a lovely duet with bassoonist Julia Harguindey, clarinetist Katherine Kohler featured her puppy Tilly in a performance of Strauss’ *Till Eulenspiegel's Merry Pranks*, and much more.

In addition to these solo and duo performances, the Musicians of the Nashville Symphony collaborated on a lovely performance of the fifth movement from Beethoven’s Sixth Symphony. And Maestro Guerrero, our Accelerando students and members of the Nashville community all joined in for a performance of Accelerando Coordinator Bryson Finney’s “We Are Nashville.”
Beethoven's Symphony No. 6, Mvt. 5
WE Are Nashville
COVID-19 IMPACT

By mid-June, the Nashville Symphony faced a painful decision. With no clear indication of how long the pandemic might last, and with dwindling cash reserves, our Board of Directors voted to postpone all scheduled program activity through July 31, 2021, and to furlough all musicians and 75% of our administrative staff.

As we near the end of our current fiscal year, we estimate that the pandemic’s financial impact on our institution totals $8 million, or roughly 30% of our annual operating revenue.

The Nashville Symphony’s dramatically reduced workforce is now focused entirely on keeping the Nashville Symphony operational until concert activity can resume, and on envisioning how our institution may evolve to better meet the needs of our community following the pandemic.
OUR work going FORWARD

• Planning and executing our reemergence from the crisis, including budgetary planning and management of existing resources
• Reimagining the future of the Nashville Symphony through strategic planning and intentional community engagement
• Advancing the Nashville Symphony’s commitment to antiracism through the initiation of an Institutional Race Equity Audit
• Exploring possibilities for resuming concert programming with reduced audience capacity, distanced seating onstage and in the audience, and other safety protocols
• Planning and scheduling our 2021/22 concert season
• Continuing to administer our Accelerando music education initiative
• Shifting other education programs to provide virtual resources for educators and students.
• Maintaining the security and operational integrity of the Schermerhorn
• Maintaining contact with our valued patrons and fulfilling customer-service needs
• Soliciting donations and seeking additional sources of funding
Recognizing the importance of understanding audience needs as we work to reemerge from the pandemic, the Nashville Symphony is participating in Audience Outlook Monitor, an international collaboration involving nearly 500 organizations seeking to make informed decisions about how and when to restart programming.

The Nashville Symphony has teamed with Philadelphia Orchestra and The Cleveland Orchestra to form an orchestra cohort so that we can learn more about the attitudes and concerns of our audiences. This partnership uniquely positions us to analyze the data collaboratively.
Nashville Symphony Survey Results

Between June and December, we are deploying surveys twice a month to a random sample of 5,000 unique season ticket holders, donors and single ticket purchasers.

Results thus far indicate that, on average, 76% of our audience is not willing to return until conditions improve.

However, 94% of the respondents are “eager to return” to the Nashville Symphony when it safe to do so.
### Key Indicator Results

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comfortable going out to cultural once restrictions are lifted</td>
<td>24%</td>
</tr>
<tr>
<td>Purchased tickets to a cultural event in the past two weeks</td>
<td>4%</td>
</tr>
<tr>
<td>Waiting for epidemiological conditions to improve before attending cultural events</td>
<td>76%</td>
</tr>
<tr>
<td>Propensity to return to 1,000+ venues with social distancing</td>
<td>.6 of 2.0</td>
</tr>
<tr>
<td>Propensity to return to indoor live music venue</td>
<td>.4 of 2.0</td>
</tr>
</tbody>
</table>

*Note: The ratings range from not to somewhat comfortable.*
Under what conditions will respondents resume attending arts and cultural events?
### Current Comfort Level with Public Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not comfortable eating at a local restaurant</td>
<td>46%</td>
</tr>
<tr>
<td>Not comfortable going to a movie theater</td>
<td>62%</td>
</tr>
<tr>
<td>Not comfortable going to gym</td>
<td>60%</td>
</tr>
<tr>
<td>Not comfortable using public transportation</td>
<td>70%</td>
</tr>
<tr>
<td>Not comfortable flying domestically</td>
<td>55%</td>
</tr>
</tbody>
</table>

### Demand for Live Performances

<table>
<thead>
<tr>
<th>Demand Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have not made plans in past two weeks to attend lecture, performance, movie, museum</td>
<td>84%</td>
</tr>
<tr>
<td>Will return when reasonably confident that risk of transmission is minimal</td>
<td>61%</td>
</tr>
<tr>
<td>Will return as soon as it's legally permitted</td>
<td>24%</td>
</tr>
<tr>
<td>Propensity to trust public officials to determine when to return</td>
<td>1.7 of 4.0 (disagree to neutral)</td>
</tr>
<tr>
<td>Propensity to decide for themselves to determine when to return</td>
<td>3.3 of 4.0 (agree to strongly agree)</td>
</tr>
</tbody>
</table>
If required to wear a mask, to social distance and/or take other safety precautions, will respondents attend the Nashville Symphony?

- 33% Maybe
- 53% Yes
- 14% No
## Loyalty and Financial Support

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage/Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents are current or former season ticket holder</td>
<td>58%</td>
</tr>
<tr>
<td>Have made a personal commitment to ensuring we emerge from the crisis</td>
<td>2.5 of 4 (moderate to committed)</td>
</tr>
<tr>
<td>Ticket spend will be the same (79%) or increase (9%) when we resume programming</td>
<td>88%</td>
</tr>
<tr>
<td>Donation will be the same (70%) or increase (22%) when we return</td>
<td>92%</td>
</tr>
<tr>
<td>Propensity to donate money or value of ticket in our current state</td>
<td>.8 of 2.0 (somewhat likely)</td>
</tr>
<tr>
<td>Propensity to pay for live streaming programs</td>
<td>.7 of 2.0 (somewhat likely)</td>
</tr>
<tr>
<td>Propensity to pay for pre-recorded digital programs</td>
<td>.4 of 2.0 (unlikely to somewhat likely)</td>
</tr>
</tbody>
</table>

## Personal Impact of COVID-19

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lost household income because of pandemic</td>
<td>30%</td>
</tr>
<tr>
<td>Someone in household is vulnerable to COVID-19</td>
<td>45%</td>
</tr>
<tr>
<td>Knows someone local who became sick with COVID-19</td>
<td>25%</td>
</tr>
</tbody>
</table>
TICKETHOLDER OPTIONS
NASHVILLE SYMPHONY PATRON PLEDGE

Patrons with tickets to postponed or cancelled concerts may contact the Nashville Symphony to let us know what you’d like to do with your concert tickets.

We pledge to be transparent with you about our process each step of the way and to provide you with compassionate customer service. Your patronage is the foundation of the Nashville Symphony’s success, and we are here to return that investment by taking care of your needs and working to secure the long-term sustainability of our beloved orchestra.
CUSTOMER TICKET OPTION WINDOW

We’ve asked patrons with tickets for 140 postponed concerts to register their ticket requests online by August 31, 2020.

<table>
<thead>
<tr>
<th>TICKETHOLDER OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donate tickets and/or credit back as a tax-deductible gift to the Nashville Symphony</td>
</tr>
<tr>
<td>Keep tickets for rescheduled concert(s) or series</td>
</tr>
<tr>
<td>Convert tickets to a ticket credit valid through 7/31/22</td>
</tr>
<tr>
<td>Request a refund*</td>
</tr>
</tbody>
</table>

*Note: To mitigate losses caused by refunds, customers requesting this option will be contacted by Symphony staff to discuss other potentially suitable options.
When you donate or keep your tickets with us, you play an active and vital role in helping to bring us back – better than ever. You can feel good knowing that your decision is an investment in our mission to inspire, entertain, educate and serve our community through music.

As a Symphony Sustainer, you’ll have the inside track – updates and insights into our artistic planning progress and early access to our concerts. Plus, we’ll show our appreciation by thanking you and your fellow Symphony Sustainers on our website, in our emails and social media, and at the Schermerhorn.

And you’ll be first in line to experience the restorative power of live orchestral music when we return. Plus, if you’re a season ticket holder, we’ll save your seats!
fundraising
10 Year Annual Fund Growth Summary

As of July 17: $8,127,293
Relationships Drive Us Forward

2019/20 Highlights: Our Patrons Are Amazing & Loyal

• 1,189 donors have given $2.1 MM just since March 1!
• Patrons have donated $235,000+ in tickets to postponed/cancelled concerts
• 5,500 patrons have given to the Annual Fund and Symphony fundraising events
Looking ahead to 2020/21

Your Support Will Make our Reemergence Possible

- Our minimum fundraising goal is $6.1MM, of which $3MM has been pledged
- CHALLENGE GRANT: A generous fund has been set up to match gifts 1:2 up to $2MM. Every dollar given will mean $1.50 to the Nashville Symphony!
- NEA awarded us $50k through the CARES Act, which will go to support musician payments for Community Concerts
- Currently in discussions with two national foundations very interested in providing significant funding for Accelerando
- 2020 Symphony Ball Chairmen Melinda Balser and Susan Holmes are presenting a virtual experience for our patrons. Save Saturday, Dec. 12, on your calendar; more details coming soon!
OUR VISION
FOR THE FUTURE
Our Mission, our Values

Mission
The Nashville Symphony inspires, entertains, educates and serves through musical performance, innovation, collaboration and inclusion.

Values
• Our orchestra is our greatest asset, and our musicians enable us to fulfill our mission.
• Our community is at the center of our work.
• We are committed to becoming a diverse, equitable, inclusive and antiracist organization.
• Creativity, innovation and collaboration are the driving forces behind our artistic and educational programming.
• Everyone is welcome and belongs at Schermerhorn Symphony Center.
• We are committed to building a sustainable, financially robust foundation for our orchestra.
As we look forward to the time when we can once again share live musical experiences together in person, we are working to create a bright new future for your Nashville Symphony. As we reflect on what we value most, we envision an orchestra that:

• Helps our community heal and thrive
• Embraces partnership and collaboration
• Inspires every listener with great music-making
• Genuinely reflects and represents all members of our community
• Celebrates the great orchestral repertoire, keeping it exciting and relevant
• Cultivates the next generation of orchestra musicians, composers and music lovers
• Performs regularly to sold-out houses and is enthusiastically supported by its community
• Champions new music that expresses the richness and diversity of contemporary American life
• Provides life-changing education and engagement programs for the people of Middle Tennessee
WE WILL WRITE THE FUTuRE TOGETHER

Though our work is built on performing and presenting, our most important job now is to listen. As we focus on rebuilding the Nashville Symphony, we will take this moment of pause to ask our community: How can we serve you better? How can we meet your changing needs?

From this input, we will design a plan for reemergence that guides us toward our vision – one shaped by the very community we were created to serve.

If this vision excites and inspires you, we invite you to reimagine the Nashville Symphony with us.
How Can I Help?

Your participation and investment will help the Nashville Symphony emerge from the pandemic. Together, we can build a bright and exciting future for our orchestra.

• Make a gift to our Annual Fund at NashvilleSymphony.org/support
• Donate or keep your tickets to postponed concerts, or convert them to a ticket credit
• Volunteer your time: learn more at NashvilleSymphony.org/volunteer
• Advocate for arts funding when engaging your elected representatives
• Purchase and stream our recordings
• Tell your friends, family and associates why you love the Nashville Symphony
• Follow our musicians on social media:
  ▪ Musicians of the Nashville Symphony on Facebook
  ▪ nsomusicians on Instagram and Twitter
  ▪ Nashville Symphony Musicians on YouTube
FINANCIAL REPORT
## FY 2021 Budget

<table>
<thead>
<tr>
<th></th>
<th>REFORECAST: 12 Month - FYE 7/31/2020</th>
<th>BUDGET FY 2021-FYE 7/31/2021</th>
<th>Difference (FY2021-FY2020)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Revenue</td>
<td>$10,387,826</td>
<td>$1,082,611</td>
<td>$(9,305,215)</td>
</tr>
<tr>
<td>Operating Cost</td>
<td>23,188,810</td>
<td>6,443,139</td>
<td>(16,745,671)</td>
</tr>
<tr>
<td>Operating Surplus (Deficit)</td>
<td>$ (12,800,984)</td>
<td>(5,360,528)</td>
<td>7,440,456</td>
</tr>
<tr>
<td>Support</td>
<td>8,193,745</td>
<td>6,171,638</td>
<td>(2,022,107)</td>
</tr>
<tr>
<td>Operating Surplus (Deficit) after Support</td>
<td>$ (4,607,239)</td>
<td>811,110</td>
<td>5,418,349</td>
</tr>
<tr>
<td>Interest Expense</td>
<td>(650,000)</td>
<td>(725,004)</td>
<td>(75,004)</td>
</tr>
<tr>
<td>GAAP Operating (Deficit)/Surplus</td>
<td>$ (5,257,239)</td>
<td>$ 86,106</td>
<td>5,343,345</td>
</tr>
<tr>
<td>Fixed Asset Purchases</td>
<td>(131,804)</td>
<td>(50,000)</td>
<td>81,804</td>
</tr>
<tr>
<td>Net Projected Results</td>
<td>$ (5,389,043)</td>
<td>$ 36,106</td>
<td>5,425,149</td>
</tr>
</tbody>
</table>

We are projecting a deficit ($5.4MM) due to loss of $10MM of revenue in FY20/COVID. Average monthly expense load is $538K, NOT including interest expense.
2020/21 Financial Impact

• Reforecast FY 2020 budget shows an operating loss of \( ($5.4\text{MM}) \) for the year.

• COVID-19-related revenue losses in ticket sales, ticket fees, event cancellations and other items total \$8.6\text{MM}.\)

• Prior to the pandemic, we performed 80 concerts generating \$7\text{MM}\) in program revenue.

• We achieved \$8\text{MM}\) on our fundraising goal for the year.

• Operating expenses ran under budget by \$4.7\text{MM}, primarily due to COVID-19-related suspension of program activity.

• We received a PPP loan of \$2.847\text{MM}, of which we estimate roughly 95% will be forgiven.

• In March, we hired Alliance Bernstein as investment manager for our endowment.
2020/21 Budget

• Beginning cash on August 1, 2020 = $2.5MM. This does not include restricted cash or board-designated funds.

• FY 2021 budget assumes no ticket revenues, but does assume $889K in endowment earnings, Community Foundation investments and Accelerando funding, plus $194K from our kitchen lease and July 2021 rental profit.

• Fundraising is budgeted at $6.2MM, of which $3MM is already confirmed.

• We are currently processing customer requests for tickets to postponed and cancelled concerts, totaling $5.4MM. We project that we will receive $1.16MM in refund requests – if these requests exceed available cash, they could be funded from board-designated investments of $1.6MM.

• Total operating expenses = $6.4MM. This does not include interest payments on our building loan.
## 2020/21 Unrestricted Cash Projections

<table>
<thead>
<tr>
<th>TYPE</th>
<th>Q1 2021</th>
<th>Q2 2021</th>
<th>Q3 2021</th>
<th>Q4 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning cash surplus or (deficit)</td>
<td>$2,292,675</td>
<td>$2,605,716</td>
<td>$3,388,787</td>
<td>$2,659,945</td>
</tr>
<tr>
<td></td>
<td>$1,163,041</td>
<td>$783,071</td>
<td>($ 728,842)</td>
<td>($1,131,164)</td>
</tr>
<tr>
<td>Less: accounting entry</td>
<td>($ 850,000)</td>
<td>$ 0</td>
<td>$ 0</td>
<td>$ 0</td>
</tr>
<tr>
<td>Ending Cash</td>
<td>$2,605,716</td>
<td>$3,388,787</td>
<td>$2,659,945</td>
<td>$1,528,781</td>
</tr>
</tbody>
</table>

*Based on simple P&L analysis; our cash flow is cyclical*
Welcome to Our Newest Board Members

Keith Davis  Travis Dunn  Rod Essig  Tony Giarratana  Trey Lee  Vicki McCluggage

Phylanice Nashe  Victoria Pao  Teresa Sebastian  Michael Sposato  Jim Todd  Gail Williams
Board Members Starting a 2nd 3-Year Term

Andy Giacobone  
Jay Jones  
Bob Olsen  
Janice Riley-Burt  
Dr. E. Kelly Sanford
Board Members Whose Terms are Ending

- Newman Arndt
- Russell Bates
- Victor Braren

Board members who have Resigned

- Chris Holmes
- Ric Potenz
- Jim White
- Jonathan Weaver
- Alan Yuspeh
Officers of the Board of Directors

Pamela Carter
Chair

Mark Peacock
Immediate Past Chair

Fr. Dexter Brewer
Vice-Chair

Bob Olsen
Treasurer

Hank Ingram
Secretary
Support Your
NASHVILLE SYMPHONY
A UNIQUE TIME OF NEED

NashvilleSymphony.org/Support