



KIRSTEN BROBERG



MICHAEL GILBERTSON



MATTHEW BROWNE



ANTHONY VINE



JOSHUA CERDENIA



EMILY COOLEY



NICK DIBERARDINO

THE MINNESOTA ORCHESTRA AND  
THE AMERICAN COMPOSERS FORUM  
PRESENT

THE THIRTEENTH ANNUAL  
MINNESOTA ORCHESTRA  
**COMPOSER  
INSTITUTE**

**JANUARY 25-29, 2016**

The 2016 Minnesota Orchestra Composer Institute is generously sponsored by **The Amphion Foundation, The Aaron Copland Fund for Music, Hella Mears Hueg** and an award from the **National Endowment for the Arts**.

MINNESOTA  ORCHESTRA

 AMERICAN  
COMPOSERS  
FORUM

# INTRODUCTION AND WELCOME

Welcome to the Minnesota Orchestra Composer Institute! We're thrilled that this program continues to thrive in its 13th year—it's a tribute to the friends, funders and listeners who have supported the Institute since its inception, including founding director Aaron Jay Kernis, our partners at the American Composers Forum, and especially Osmo Vänskä and all members of the Minnesota Orchestra, who are committed not only to the past but also to fostering the growth of vital new work from today's brightest young voices.

The seven composers invited as this year's Institute participants will expand their understanding of orchestral writing as their works come alive through the artistry of the Orchestra's musicians. Intensive workshops with musicians, one-on-one mentoring sessions, meetings with Osmo Vänskä, and seminars with leaders in the music industry will hone the composers' skills for both the business and artistic sides of their professions. These unique collaborations allow the Composer Institute to open doors to the professional orchestra world that are often inaccessible to aspiring composers. The week culminates in our annual Future Classics concert, conducted by Osmo Vänskä, which features one work by each participating composer. Adding still more interest to the event is an onstage interview with each composer by *Performance Today* host Fred Child.

We're thrilled that our audience will share in the adventure of discovering new music from talents as distinctly inventive as these. And we are deeply grateful that Osmo Vänskä is so keenly and fundamentally involved in the Institute and its future. It is no small task to introduce seven substantial new works in one evening, and this concert, under Osmo's baton, will be a thrilling end to the week's events.

This year it is with deepest appreciation that we recognize Minnesota Orchestra Director Emeritus and longtime Composer Institute supporter Hella Mears Hueg for her recent major gift that will support and sustain the program annually for the next five years. We're grateful for her dedication and generosity.

For me, there is simply nothing more exciting than hearing a work as it is performed by a world-class ensemble for the first time. It is a pleasure to share this experience with all of you, our friends in the audience, as we unveil these Future Classics!



Kevin Puts, Composer Institute director



## Osmo Vänskä, conductor

Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, has earned wide acclaim for his support of contemporary works and composers, and has received a Champion of New Music Award from the American Composers Forum. In 2006 he expanded the Composer Institute to include the Future Classics concert, with which he has since introduced Minnesota audiences to 51 new works. Additional works he has premiered with the Orchestra range from concertos by Rautavaara and MacMillan to the oratorio *To Be Certain of the Dawn*, composed by Stephen Paulus to a libretto by Michael Dennis Browne. For a more complete profile, please see page 4 of January 2016 *Showcase* or visit [minnesotaorchestra.org](http://minnesotaorchestra.org).



## Kevin Puts, Composer Institute director

Kevin Puts, now in his second season as director of the Minnesota Orchestra Composer Institute, won the 2012 Pulitzer Prize for the opera *Silent Night*, which was commissioned and premiered by the Minnesota Opera. His work has been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, Boston Pops and Zurich Tonhalle Orchestra. He has written five symphonies as well as concertos for premiere by prominent soloists including Yo-Yo Ma and Evelyn Glennie. His recent and upcoming projects include the opera *The Manchurian Candidate*, commissioned by the Minnesota Opera; a new work for soprano and orchestra to be premiered by Renée Fleming; and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree*. He has received awards and grants from the American Academy in Rome, the Guggenheim Foundation and the American Academy of Arts and Letters, among other organizations. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore. For more information, visit [kevinputs.com](http://kevinputs.com).

# PROFILES AND PROGRAM NOTES



**Fred Child**, host

Fred Child, host of American Public Media's *Performance Today*, is also commentator and announcer for *Live from Lincoln Center*. He previously hosted and directed programs at WNYC in New York and was a public radio host for ten years in his native Oregon. He has also been heard on National Public Radio and BBC Radio 3, and he has contributed to *Billboard* magazine. In 2011 he made his acting debut, collaborating with composer Philip Glass and violinist Timothy Fain in a live performance and video project called *Portals*. His musical background includes studies in piano, as well as experience playing guitar, percussion and bagpipes. More: [yourclassical.org](http://yourclassical.org).



**Kirsten Broberg** / *Celestial Dawning*

## PROGRAM NOTE

*Celestial Dawning* is the final work in Kirsten Broberg's 11-part cycle *Natura*. Aspects of nature inspire all of the pieces within the *Natura* cycle, and *Celestial Dawning* explores the formative moments of a solar system, culminating in the development of life on a single planet. The work contains a series of picturesque scenes that transform from one into the next, unfolding gradually in the same fashion as the heavens taking their shape. The opening gestures evoke uncharted constellations, and these ethereal formations constitute the backdrop for the unfolding drama. This opening section morphs into the second, which describes the early stages of a solar system. Soon after, *tutti* blasts depict the violent collisions of airborne particles crashing in space. Amidst the havoc of brilliant nebulae and hurtling meteorites, matter gathers and slowly evolves into planets. The final section focuses on a particular planet as life begins to form. The music evokes various elements of a burgeoning biosphere. Illuminating all of this animation is the warmly glowing sunlight radiating over the horizon.

—Sean Morrison

## BIOGRAPHY

Kirsten Broberg's music has been performed by internationally-recognized ensembles such as the Kronos Quartet, Chicago Symphony Orchestra MusicNOW Ensemble, International Contemporary Ensemble, New York New Music Ensemble, JACK Quartet, New Millennium Orchestra, Sonic Inertia Dance and Performance Group, Third Coast Percussion, Ensemble Dal Niente, University of Minnesota Symphony Orchestra and St. Olaf Philharmonia. Her music has been heard at music festivals from New York to Chicago to Edinburgh, Britain. She has received composing honors from Harvard University, the American Composers Forum, Cincinnati Conservatory and the University of Minnesota. Originally from White Bear Lake, Minnesota, she holds degrees from Concordia College in Moorhead, the University of Minnesota, and Northwestern University in Chicago, where she was a student of Augusta Read Thomas, Jay Alan Yim and Jason Eckardt. She has also studied music composition privately with Kaija Saariaho, Tristan Murail and Philippe Hurel. She is currently an assistant professor in music composition at the College of Music at University of North Texas in Denton, Texas. More: [kirstenbroberg.com](http://kirstenbroberg.com).



**Matthew Browne** / *Barnstorming Season*

## PROGRAM NOTE

"Barnstorming" was a bizarre fad of the 1920s, in which skilled pilots would use old WWI biplanes to travel around the Midwest, landing on random farms. There they would charge the locals for airplane rides, and would perform thrilling airshows called "flying circuses." These barnstormers stayed in one given place for only a short while, and their arrivals were tremendously exciting for the culturally and technologically reclusive farmer audiences. These airshows were tremendously gripping, but were also excessively dangerous. Among the stunts they performed: barrel rolls, flips, dives, wing walking (walking on the wings of a moving plane), and even midair plane transfers. Quite often these barnstormers were injured or killed performing these stunts. The strange and ridiculous juxtaposition of the exciting thrills and tremendous danger is the main impetus for my piece *Barnstorming Season*.

I have always been interested, fascinated, and tickled by *polystylism*. From Ives to Schnittke to Zorn, I believe that the intrinsic humor in the incongruity of it all is worth pursuing,

# PROFILES AND PROGRAM NOTES

especially within the context of this piece. While I have always dabbled with such techniques in my music, with this piece I go all out. I was aiming for a ridiculous mix of styles nestled somewhere in between Gershwin, Stravinsky, Mendelssohn and Carl Stalling. The work was premiered in February 2015 by the University of Michigan Symphony Orchestra.

—Matthew Browne

## BIOGRAPHY

Matthew Browne's music has been described as "compelling" (*Milwaukee Journal Sentinel*) and "beautifully crafted and considered" (*What's On London*). He has recently received honors such as a BMI Student Composer Award (2015) and an ASCAP Morton Gould Young Composer Award (2014). He was the winner of the New England Philharmonic Call for Scores in 2014, and in 2013 he was a participant in the Milwaukee Symphony Orchestra's First Annual Composer Institute. He is currently a doctoral candidate at the University of Michigan—Ann Arbor. His past teachers include Michael Daugherty and Kristin Kuster. More: [matthewbrownecomposer.com](http://matthewbrownecomposer.com).



Joshua Cerdenia / *Magayon*

## PROGRAM NOTE

Daragang Magayon, meaning "beautiful maiden," is the central character in the origin myth of Mount Mayon, an active volcano in the Philippines. In the myth, Magayon was set to marry the chieftain of a distant village, but as preparations began for a festive wedding, a jealous rival intervened, setting off a violent skirmish that resulted in Magayon's death. In the days following her burial, the maiden's grave rose higher and higher, accompanied by earthquakes and muffled rumblings, until a crater formed, spewing hot ash and rocks.

My piece *Magayon* concerns itself with the emotional journey that the source material evokes. Like Mount Mayon's cone, the piece's three sections (fast-slow-fast) are of roughly equal length and form an almost symmetrical arc. There is also less emphasis on the tragedy of the myth, and more on my own sense of wonder toward the mythology of my home country; hence, the piece, though abrasive at times, comes to a triumphant conclusion. *Magayon* was premiered in April 2015 by the Juilliard Orchestra, conducted by Jeffrey Milarsky.

—Joshua Cerdenia

## BIOGRAPHY

The music of Joshua Cerdenia is strongly driven by dramatic narrative, often gleaned from extra-musical sources. Committed to making a distinctly Filipino contribution to the global repertoire of 21st-century concert music, he has recently focused on creating works inspired by Filipino and Asian themes. His music—spanning chamber, vocal, and orchestral works—has been performed across Southeast Asia and in the United States by ensembles including the Singapore Symphony Orchestra, Ensemble TIMF in Korea, and the Lunar Ensemble in Baltimore. His forthcoming projects include a new work inspired by Filipino painter Juan Luna's *Spoliarium* for the New Juilliard Ensemble. Born and raised in the Philippines and currently residing in New York City, Cerdenia holds a bachelor's degree in composition jointly awarded by the Yong Siew Toh Conservatory of Music at the National University of Singapore and the Peabody Institute of the Johns Hopkins University. He is currently completing his master's degree at the Juilliard School. More: [joshuacerdenia.com](http://joshuacerdenia.com).



Emily Cooley / *Scroll of the Air*

## PROGRAM NOTE

*Scroll of the Air* begins in a place of turbulence and ends in a place of calm. It oscillates between active, collage-like musical textures and quiet moments of suspension. At the midpoint, the quiet music begins to gain energy and a solo in the first violin propels the orchestra into a climax of churning, machine-like music. Finally, this machine breaks down and gives way to a more serene, placid ending. The piece, which was particularly inspired by Annie Dillard's *The Writing Life*, takes its title from the book's final chapter, a meditation on creativity and flight. Describing the experience of watching a stunt pilot practice tricks in his one-man plane, Dillard writes: "He piled loops in heaps and praised height. He unrolled the scroll of the air... he furled line in a thousand new ways, as if he were inventing a script and writing it in one infinitely re-curving utterance until I thought the bounds of beauty must break." This passage was on my mind as I composed, and many musical decisions are inspired by Dillard's words. *Scroll of the Air* was premiered in April 2014 by the Curtis Symphony Orchestra, Kensho Watanabe conducting.

—Emily Cooley

# PROFILES AND PROGRAM NOTES

## BIOGRAPHY

Emily Cooley composes orchestral, chamber and vocal music that ranges from delicate intensity to a pulsing, energetic sound. She has received commissions and performances from ensembles such as the Louisville Orchestra, Milwaukee Symphony Orchestra, Berkeley Symphony, Cabrillo Festival Orchestra, Sioux City Symphony Orchestra, Eastern Connecticut Symphony Orchestra, JACK Quartet, Fifth House Ensemble and Music from Copland House. Her music has received additional awards and recognition from the American Academy of Arts and Letters, American Composers Orchestra, Tribeca New Music, ASCAP, the Renée B. Fisher Foundation and the Los Angeles Philharmonic's National Composers Intensive, among other organizations. A native of Milwaukee, she is a recent graduate of the USC Thornton School of Music and Yale University. Her teachers have included David Ludwig, Stephen Hartke, Donald Crockett, Andrew Norman, Kathryn Alexander and John K. Boyle. She currently studies with Jennifer Higdon at the Curtis Institute of Music. More: [emilycooley.com](http://emilycooley.com).



**Nick DiBerardino** / *Asphodel*

## PROGRAM NOTE

*Asphodel* takes its name from a Mediterranean flower. Though it blooms near the sea to this day, the asphodel is most famous for its symbolic role in Homer's *Odyssey*, in which Homer tells us that the asphodel covers the meadows of the afterlife. My *Asphodel* ponders the ancients' notion of afterlife by responding to three of the Golden Verses of Pythagoras, moral edicts meant to guide mortals toward godhood. The first section of *Asphodel* is titled "it is ordained by destiny"; the full phrase in Pythagoras reads: "It is ordained by destiny that all men shall die." The second section is titled "support your lot with patience," a phrase Pythagoras intends as an instruction to not complain about misfortune. The final section, "the nature of this universe is in all things alike," reflects upon Pythagoras' declamation of a deep knowledge of the spiritual mysteries of the world. *Asphodel* was premiered by the Yale Philharmonia Orchestra in December 2014.

—Nick DiBerardino

## BIOGRAPHY

Nick DiBerardino's music is diverse in style, but always oriented toward meaningful narrative arcs. His work has

received recognition from many institutions, including ASCAP. He is also an active film composer, having recently scored an award-winning adaptation of Jon Klassen's book *This is Not My Hat*. A Rhodes Scholar, he earned his bachelor's degree at Princeton University, where he founded the Undergraduate Composers Collective. At the University of Oxford, he obtained a master's degree with distinction, and co-founded and chaired the Oxford Laptop Orchestra. He also holds a master's degree from the Yale School of Music, and he is now pursuing a post-baccalaureate diploma at the Curtis Institute of Music. A passionate advocate for new music, he has spoken to listeners both at home and abroad, via outlets ranging from BBC Radio Oxford and London's Barbican Theatre to a televised conversation about the arts in Westport, Connecticut. He also served as co-founder of "Back in Tune," an initiative to provide underserved students in Bridgeport, Connecticut, with musical instruction and to collect, refurbish, and distribute used instruments on their behalf. More: [nickdiberardino.com](http://nickdiberardino.com).



**Michael Gilbertson** / *Sinfonia after Vivaldi*

## PROGRAM NOTE

This *Sinfonia* is based on motives and themes from Vivaldi's *Four Seasons*. I've always been amazed by how Vivaldi's musical materials, which appear sparse and elemental in printed form, can become visceral and dynamic in performance. This transformation was the inspiration for my *Sinfonia*. I began composing this work in 2012 for the Yale Philharmonia, which premiered the first three movements. The work was completed in 2014 with the addition of the fourth movement. Tonight's performance will feature the third and fourth movements.

—Michael Gilbertson

## BIOGRAPHY

The works of Michael Gilbertson earned praise from such major outlets as *The New York Times*, *The Baltimore Sun* and *The Washington Post*. He studied at the Juilliard School with John Corigliano and Christopher Rouse, and at the Yale School of Music with Martin Bresnick, Christopher Theofanidis and Aaron Jay Kernis. His works have been performed by the Pittsburgh Symphony, Juilliard Orchestra, Washington National Opera, San Francisco Chamber Orchestra,

# PROFILES AND PROGRAM NOTES

Grand Rapids Symphony, Symphony in C, New England Philharmonic, Cheyenne Symphony, Yale Philharmonia, Aspen Contemporary Ensemble, and professional choirs including Musica Sacra, The Crossing and The Esoterics.

Gilbertson's music has earned five Morton Gould Awards, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a BMI Student Composer Award. His music can be heard in the 2006 documentary *Rehearsing a Dream*, which was nominated for an Academy Award. His published music includes choral works with Boosey & Hawkes and G. Schirmer. He has composed five ballets, including commissions from the Aspen Santa Fe Ballet and the New York Choreographic Institute. He serves as artistic director of ChamberFest Dubuque, an annual summer music festival he founded in 2009 in his hometown of Dubuque, Iowa. He has also served on the faculties of the Walden School, the Educational Center for the Arts and the Northeast Iowa School of Music, and as a lecturer at the Yale School of Music. More: [michaelgilbertson.net](http://michaelgilbertson.net).



**Anthony Vine** / *Transmission*

## PROGRAM NOTE

In *Transmission*, I attempted to transform the orchestra into a transistor radio. As I began the composing process, I spent time improvising with radios, cataloguing their sonic properties: from serene pools of static, to turbulent surges of distant broadcasts. These noise fields are then filtered through the orchestral palette, often requiring musicians to navigate the extremes of their instruments. The title *Transmission* refers not only to radio signals, but also the transmitting of the behaviors of the radio through the orchestra.

The piece opens with a tumbling dialogue of radio static and distorted orchestral instruments that accumulate and splinter, eventually collapsing into a serene wash of shimmering high frequencies. After an interjection of erratic glissandi, the work's initial trajectory—chaos giving way to stasis—resurfaces in a magnified form. This section opens with a dense polyphonic texture of violent gestures and saturated color; distinct layers bleed in and out of relief, like a radio signal struggling to come into focus. Layers are gradually stripped away until the sonic landscape is nothing more than the faint swelling of static and white noise. *Transmission* was premiered in June 2011 by

the Ohio State University Symphony Orchestra, conducted by Marshall Haddock.

—Anthony Vine

## BIOGRAPHY

Brooklyn-based composer and guitarist Anthony Vine conceptualizes music through a sculptural lens: treating sound as a moldable, physical object. Many of his compositions are influenced by visual artists and choreographers including Agnes Martin, Maguy Marin and Rika Noguchi. His collaborations include performances by Yarn/Wire, Alarm Will Sound, Ensemble SurPlus, Trio Surplus, Bozzini Quartet, Ensemble Modelo62, Bearhoven and the Illinois Modern Ensemble, among others. He has attended summer courses and residencies including the Schloss Solitude Summer Academy, Mizzou International Composers Festival and EtM Con Edison Composers Residency. His awards and honors include a 2015 Jerome Fund for New Music award, 2015 Salvatore Martirano Memorial Composition Award (2nd prize), NPR/Q2 Radio Top Composers under 40, and the 2010 and 2009 Ruth Friscoe Composition Prizes; he is also a nominee for the 2016 Gaudeamus Award. He holds degrees from the University of Washington and the Ohio State University, and studied with Huck Hodge and Thomas Wells. More: [anthonyvine.com](http://anthonyvine.com).

## COMPOSER INSTITUTE

**The Minnesota Orchestra Composer Institute benefits from the support of many partnering organizations and individuals. Our closest and longest-term partner is the St. Paul-based American Composers Forum (ACF), which manages the score submission process, brings word of the program to its large body of constituents—and serves as the Institute's greatest friend, advisor and resource, continually helping to fine-tune and expand the program.**

The **American Composers Forum** is committed to supporting composers and developing new markets for their music. Through granting, commissioning and performance programs, the Forum provides composers with resources for professional and artistic development. By linking composers with communities, the Forum fosters a demand for new music, enriches communities and helps develop the next generation of composers, musicians and music patrons.

ACF is one of the nation's premier composer service organizations, with programming that reaches composers and communities in all 50 states. Its 2,000 members include composers, performers, presenters and other individuals and organizations that share the Forum's goals and support new music. Members come from both urban and rural areas; they work in virtually every musical genre, including orchestral and chamber music, "world" music, opera and music theater, jazz and improvisational music, electronic and electro-acoustic music, and sound art. More: [composersforum.org](http://composersforum.org).

# SEMINAR AND EVENT SCHEDULE

ALL EVENTS ARE HELD AT ORCHESTRA HALL

## MONDAY, JANUARY 25

9:00-10:00 AM | Target Atrium  
**COMPOSER INSTITUTE INTRODUCTION**  
Kevin Puts and Mele Willis provide welcome and introduction

10:15-11:30 AM | Target Atrium  
**STRINGS SEMINAR\***  
Kristin Bruya, Susie Park and Thomas Turner

11:30 AM-12:45 PM | Target Atrium  
**BRASS SEMINAR\***  
Manny Laureano

12:45-1:30 PM | Target Atrium  
**LUNCH AND INTRODUCTION TO  
THE AMERICAN COMPOSERS FORUM**  
John Nuechterlein

1:30-3:00 PM | Target Atrium  
**MUSIC PUBLISHING\***  
Norman Ryan

3:45-4:45 PM | Target Atrium  
**ARTISTIC PLANNING: GETTING YOUR WORK  
OUT THERE\***  
Kari Marshall

4:45-6:15 PM | Rehearsal Room  
**PERCUSSION SEMINAR\***  
Jason Arkis and Kevin Watkins

## TUESDAY, JANUARY 26

9:00-10:30 AM | Target Atrium  
**MENTORING SESSIONS WITH KEVIN PUTS**

10:30 AM-12:00 PM | Target Atrium  
**SELF-PUBLISHING AND SCORE/PART PREPARATION\***  
Bill Holab

12:00-1:00 PM | Target Atrium  
**LUNCH AND MENTORING WITH KEVIN PUTS**

1:15-2:45 PM | Rehearsal Room  
**WOODWIND SEMINAR\***  
Roma Duncan, J. Christopher Marshall, John Snow  
and Timothy Zavadil

3:00-4:00 PM | Target Atrium  
**MEET AND GREET WITH MINNESOTA ORCHESTRA STAFF**

4:15-5:45 PM | Rehearsal Room  
**HARP SEMINAR\***  
Kathy Kienzle

## WEDNESDAY, JANUARY 27

9:00-11:00 AM | Target Atrium  
**MENTORING SESSIONS WITH KEVIN PUTS**

11:00 AM-12:30 PM | Target Atrium  
**LEGAL 101\***  
James Kendrick

2:45-3:15 PM | Music Director's Studio  
**COMPOSER MEETINGS WITH OSMO VÄNSKÄ**

3:30-5:30 PM | Orchestra Hall Auditorium  
**ORCHESTRA REHEARSAL\***

5:45-6:45 PM | Target Atrium  
**MEDIA TRAINING WITH FRED CHILD**

## THURSDAY, JANUARY 28

9:00-9:40 AM | Music Director's Studio  
**COMPOSER MEETINGS WITH OSMO VÄNSKÄ**

10:00 AM-12:30 PM | Orchestra Hall Auditorium  
**ORCHESTRA REHEARSAL\***

1:35-3:35 PM | Orchestra Hall Auditorium  
**ORCHESTRA REHEARSAL\***

7:00-8:30 PM | Target Atrium  
**COCKTAIL RECEPTION**  
For Future Classics composers, guests and donors

## FRIDAY, JANUARY 29

10:00 AM-12:30 PM | Orchestra Hall Auditorium  
**ORCHESTRA REHEARSAL\***

12:45-2:00 PM | Music Director's Studio  
**FEEDBACK SESSIONS WITH OSMO VÄNSKÄ**

2:00-4:00 PM | Orchestra Hall Work Suite  
**MENTORING SESSIONS WITH KEVIN PUTS**

8:00 PM | Orchestra Hall Auditorium  
**CONCERT: OSMO VÄNSKÄ CONDUCTS  
FUTURE CLASSICS\***  
Osmo Vänskä, conductor  
Fred Child, host  
Followed by Q&A

\* Events open to the public.

# ACKNOWLEDGEMENTS



Composer Institute Director Kevin Puts, far left, and Music Director Osmo Vänskä, holding scores, with 2015 Institute participants Kati Agócs, Loren Loiacono, Matthew Peterson, Evan Meier, Eugene Birman, Texu Kim and Michael Schachter.



Composer Institute Director Kevin Puts addressing Orchestra musicians during a rehearsal, with Music Director Osmo Vänskä in the background.



Matthew Peterson, a 2015 Institute participant, reviewing details of scoring with the Orchestra's now-retired principal timpanist Peter Kogan.

## **Program Management**

Kevin Puts, Composer Institute director  
Mele Willis, artistic operations manager

## **Seminar Faculty**

Fred Child, host, American Public Media's *Performance Today*  
Bill Holab, owner, Bill Holab Music  
James M. Kendrick, attorney, Alter, Kendrick & Baron LLP;  
secretary and a director of The Aaron Copland Fund for Music  
Kari Marshall, director of artistic planning, Minnesota Orchestra  
John Nuechterlein, president, American Composers Forum  
Frank J. Oteri, composer advocate, New Music USA;  
founding editor of NewMusicBox  
Kevin Puts, composer  
Norman Ryan, vice president of composers and repertoire,  
Schott Music

## **Minnesota Orchestra: Instrumental Seminar Faculty**

Jason Arkis, acting principal timpani  
Kristin Bruya, principal bass  
Roma Duncan, flute and piccolo  
Kathy Kienzle, principal harp  
Manny Laureano, principal trumpet  
J. Christopher Marshall, bassoon  
Susie Park, first associate concertmaster  
John Snow, associate principal oboe  
Thomas Turner, principal viola  
Kevin Watkins, acting associate principal percussion and acting  
associate principal timpani  
Timothy Zavadil, clarinet and bass clarinet

## **Music Director Osmo Vänskä**

## **Minnesota Orchestra Musicians**

## **American Composers Forum**

## **New Music USA**

## **Composer Selection Panel**

Derek Bermel, Jennifer Higdon, Andrew Norman, Kevin Puts

*"The week at the Composer Institute was one of the best weeks in my life. The conservatory training that I received has been invaluable in making me a better musician. There has been nothing, however, that could compare to what I learned in a week at the Minnesota Orchestra Composer Institute."*

—Ming-Hsiu Yen, 2008 Composer Institute participant

*"The Composer Institute is vital to the Orchestra and our community as we cultivate new music and a new generation of composers. We are entrusted to be curators of all orchestral repertoire—both the historic works as well as music of today."*

—Osmo Vänskä, Minnesota Orchestra music director