Minnesota Orchestra Composer Institute

Presented by the Minnesota Orchestra and the American Composers Forum in cooperation with the American Music Center and the University of Minnesota School of Music

Osmo Vänskä, conductor
Melissa Ousley and Steve Seel, hosts
Aaron Jay Kernis and Beth Cowart, co-directors, Composer Institute

Composers
Daniel Bradshaw • Jacob Cooper • Trevor Gureckis • Wes Matthews
Elliott Miles McKinley • Xi Wang • Stephen Wilcox

Friday, October 26, 2007, 8 pm  Orchestra Hall

Trevor Gureckis  Very Large Array  ca. 10'
Wes Matthews  Terraces  ca. 10'
Daniel Bradshaw  Chaconne*  ca. 12'
Elliott Miles McKinley  Four Moments for Grand Orchestra: A "Pocket" Symphony*  ca. 12'

INTERMISSION  ca. 20'

Xi Wang  Above Light: a Conversation with Toru Takemitsu*  ca. 9'
Stephen Wilcox  Cho-Han*  ca. 15'
Jacob Cooper  Odradek  ca. 8'

* These works receive their world premiere performances in this concert. The remaining works are receiving their first performance by a major orchestra.

Additional information on the composers is found on page 39; more detailed profiles and program notes are provided in an insert.

The audience is invited to stay in the auditorium after the concert for a Q&A with the composers, musicians, Aaron Jay Kernis and Osmo Vänskä. A reception will follow in the lobby, hosted by ASCAP.

thank you

The October 2007 Composer Institute is made possible in part by funding from the Aaron Copland Fund for Music, Amphion Foundation, ASCAP Foundation, BMI Foundation, Gerald B. and Catherine L. Fischer, Jack and Linda Hoeschler Fund of The Saint Paul Foundation, F. Bruce and Diana Lewis, Andrew W. Mellon Foundation, David and Judy Ranheim, and Frederick E. and Gloria B. Sewell.

Minnesota Orchestra concerts are broadcast live Friday evenings on stations of Minnesota Public Radio. The concerts are also featured in American Public Media’s national programs, SymphonyCast and Performance Today. Regional broadcasts are supported by the Minnesota Orchestra; by Patterson, Thuente, Skaar and Christensen, P.A.; and by UBS.
This evening marks the second annual Future Classics! Concert, the exciting culmination of this season’s Composer Institute, the Orchestra’s seventh annual program of performances of new orchestral works and advanced training seminars for emerging composers from across the nation.

This combination of public performance and the breadth of the training program is utterly unique, the only program of its kind. Our seven visiting composers 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 business will advance the composers’ awareness of their own music.

Many composers who have taken part in the program in previous years have gone on to receive major commissions, composition prizes and grants, and they tell us repeatedly that the Institute has played a crucial role in their professional education. It also makes a difference for the Minnesota Orchestra. Two works from the premiere Future Classics! concert last year were included on Sommerfest and subscription programs.

And for the last five years, a composer participating in the Institute has written a new work annually for the Orchestra's Young People's concerts.

We’re thrilled that you, our audience, will share in the adventure of discovering new orchestral music from some of the country’s most talented emerging composers, and we’re delighted to have such a bounty of new works to bring you.

We are deeply grateful that Osmo Vänskä is so keenly and fundamentally involved in the Institute and its future. Osmo himself has charted the development of the program, adding the evening concert to the week-long Institute program.

Please join us in thanking the staff and musicians of the Minnesota Orchestra, the American Composers Forum and the American Music Center, Minnesota Public Radio and the University of Minnesota School of Music, all of whom offer help and well-considered advice that continually shapes the Institute. Thanks also to the funders who make this possible, and to you, our friends in the audience, for joining us tonight.

Aaron Jay Kernis and Beth Cowart, co-directors
**Future Classics! Composers**

**Daniel Bradshaw**
Daniel Bradshaw’s diverse output ranges from interactive electronic music to orchestral works. His music has been played by soloists and ensembles including the American Composers Orchestra. Since receiving a doctorate from Indiana University, he has become assistant professor of music at Brigham Young University’s Hawaii campus.

**Trevor Gureckis**
Trevor Gureckis studied piano, then composition at UT-Austin before earning a master’s in composition at Yale. He has composed for film, theater, ballet and concert productions, and his music has been performed at U.N. headquarters. He is co-owner and composer for Found Objects Music Productions and an assistant to Philip Glass.

**Wes Matthews**
Wes Matthews studied jazz trumpet and classical piano at DePaul University, then transferred to the New England Conservatory to work with composer-trombonist Bob Brookmeyer. He completed graduate studies there, working with Lee Hyla and Anthony Coleman as well as percussionist Bob Moses, and winning multiple awards.

**Elliott Miles McKinley**
Elliott Miles McKinley’s music has been performed throughout the U.S., Canada and Europe, and commissioned by ensembles from Pittsburgh to Prague; an album of his string quartets was released this year. He holds degrees from the New England Conservatory, University of Michigan and, as of this year, the University of Minnesota.

**Xi Wang**
The music of Xi Wang, a three-time winner of the ASCAP/Morton Gould Young Composer Award, blends the sounds of her native China with those of American concert music. A graduate of Shanghai Conservatory and the University of Missouri-Kansas City, she has received many fellowships and is now pursuing a doctorate at Cornell.

**Stephen Wilcox**
Stephen Wilcox earned degrees in tuba performance and music theory before concentrating on composition; he is now pursuing a Ph.D. at the University of Pennsylvania. He has won awards from BMI, NACUSA and New Music Delaware, and his music has been performed at venues in New York, Pennsylvania, Canada and Sweden.
The Minnesota Orchestra and the American Composers Forum, in cooperation with the American Music Center and the University of Minnesota School of Music, present the

Minnesota Orchestra Composer Institute

OCTOBER 20-27, 2007

Aaron Jay Kernis (foreground, center) leads a Q&A session after the December 1, 2006, Future Classics! concert. Behind him (left to right) are Dan Visconti, Alejandro Rutty, Missy Mazzoli, Beth Cowart, Osmo Vänskä, Garrett Byrnes, Ashley Nail, Anna Clyne, Stephen Gorbos, Kurt Erickson and Gregg Wramage.

Photo: Greg Helgeson

The October 2007 Composer Institute is made possible in part by funding from the Aaron Copland Fund for Music, Amphion Foundation, ASCAP Foundation, BMI Foundation, Gerald B. and Catherine L. Fischer, Jack and Linda Hoeschler Fund of The Saint Paul Foundation, F. Bruce and Diana Lewis, Andrew W. Mellon Foundation, David and Judy Ranheim and Frederick E. and Gloria B. Sewell.

Please refer to the October 2007 issue of Showcase, pages 12 and 37-39, for full details of the Future Classics! concert program and profiles of Osmo Vänskä and Aaron Jay Kernis.
Introduction and Welcome
from the co-directors

This evening marks the second annual Future Classics! concert, the exciting culmination of this season’s weeklong Composer Institute, the Orchestra’s seventh annual program of presentations of new orchestral works and advanced training seminars for emerging composers from across the nation.

This combination of public performance and broad training program is utterly unique, the only program of its kind. Our seven visiting composers 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 business will advance the composers’ awareness of their own music. Through this unique collaboration, we provide a means to connect with the professional world in ways that all too often are out of reach for most young, aspiring composers.

The Institute is an outgrowth of Perfect Pitch, a program of orchestral reading sessions and composer mentorship in which the Orchestra collaborated with the American Composers Forum for six seasons, beginning in 1995-96. Each year brought growth, as the Institute developed from a program for Minnesota composers to one including those from surrounding states, and now from all over the U.S. The Institute’s scope and impact increased greatly in 2001, when focus broadened to encompass a rich array of seminars and national participation. The program attracts more applicants annually. This year’s seven composers, selected by a panel of established composers, were among 166 submissions from 36 states. As of the 2007 Institute, we will have presented 86 works by 82 composers over the past 13 seasons.

Time and again, alumni tell us how important the Institute has been in the development of their music and their careers. The growing list of their subsequent achievements suggests that we are providing something of lasting value for the composers and, in turn, for the future of orchestral music. Many composers who have taken part in the program in previous years have gone on to receive major commissions, composition prizes and grants, and they tell us repeatedly that the Institute has played a crucial role in their professional education.

It also makes a difference for the Minnesota Orchestra. Two works from the premiere Future Classics! concert last year have already been included on the Orchestra’s Sommerfest and subscription programs. And for each of the last five years, a composer participating in the Institute has been commissioned to write a new work for our Young People’s Concerts.

We are deeply grateful that Osmo Vänskä is so keenly and fundamentally involved in the Institute and its future. Osmo himself has charted the development of the program, adding the evening concert to the weeklong Institute program.

Please join us in thanking the staff and musicians of the Minnesota Orchestra, as well as our partners—the American Composers Forum, American Music Center, Minnesota Public Radio and the University of Minnesota School of Music—all of whom offer help and well-considered advice that continually shapes the Institute. Our friends at ASCAP, BMI and ASOL also lend invaluable support and assistance. Thanks to the funders who make this possible, and to you, our friends in the audience, for joining us tonight.

Sincerely,

Aaron Jay Kernis
Beth Cowart
### Seminar and Event Schedule (AT ORCHESTRA HALL UNLESS OTHERWISE NOTED)

#### SATURDAY, OCTOBER 20

**Evening**

**Composer Institute Introduction***

Aaron Jay Kernis and Beth Cowart provide welcome and introduction

8 pm

**Minnesota Orchestra concert***

#### SUNDAY, OCTOBER 21

9:30-11:30 am  Cargill Room

**Composer-To-Composer I***

Composers Bradshaw, Matthews, Gureckis, Cooper present their additional works

12 noon-1 pm  Cargill Room

**Meet the American Composers Forum**

ACF President and CEO John Nuechterlein; ACF Vice President of Programs Craig Carnahan

4:30-6 pm  Cargill Room

**Grant-Writing Seminar**

Mary Ellen Childs, composer

#### MONDAY, OCTOBER 22

10-11:30 am  Osmo’s Studio

**Composer Meetings with Osmo Vänskä***

1-3pm  Rehearsal Room

**Upper Strings Seminar**

Jorja Fleezanis, violin; Thomas Turner, viola

3:30-4:45 pm  Rehearsal Room

**Horn Seminar**

Michael Gast, horn

5-6 pm  Rehearsal Room

**Self-Publishing Seminar**

Stephen Paulus, composer

#### TUESDAY, OCTOBER 23

9-11:15 am  Rehearsal Room

**A Better Score: How to Produce Exceptional Scores and Parts**

Bill Holab, Bill Holab Music

11:40 am

**Minnesota Orchestra Young People’s Concert***

1:15-3:15 pm  Rehearsal Room

**Percussion Seminar**

Brian Mount, Kevin Watkins, percussion

3:30-5 pm  Rehearsal Room

**Harp Seminar**

Kathy Kienzle, harp

8 pm  Green Room

**Composer-To-Composer II***

Composers McKinley, Xi, Wilcox present their additional works

#### WEDNESDAY, OCTOBER 24

10 am-12 noon  Rehearsal Room

**Every Composer’s Business I: Copyrights, Licensing, Commissioning Contracts**

James Kendrick, attorney; Frank Oteri, American Music Center

1-1:30 pm  Rehearsal Room

**Legal Q&A Session**

1:30-3 pm  Rehearsal Room

**Every Composer’s Business II: Publishing Contracts, Negotiating**

Kendrick; Oteri

3-3:30 pm  Rehearsal Room

**Legal Q&A Session**

3:45-5:30 pm  Rehearsal Room

**Increasing Your Visibility: How to Promote and Market your Music**

Jessica Lustig, 21C Media Group; Oteri; John Pearson, Minnesota Public Radio; Cia Toscanini, ASCAP

6:45-7:15 pm  Offsite

**How to Think About “What’s Next” for You and Your Music***

Ralph N. Jackson, BMI Foundation

#### THURSDAY, OCTOBER 25

10 am-12:30 pm  Orchestra Hall Stage

**Orchestra Rehearsal**

Osmo Vänskä, conductor

1:35-3:35 pm  Orchestra Hall Stage

**Orchestra Rehearsal**

Osmo Vänskä, conductor

4-5 pm  Green Room

**Building Effective Relationships with Orchestras**

Jesse Rosen, American Symphony Orchestra League

#### FRIDAY, OCTOBER 26

10 am-12:30 pm  Orchestra Hall Stage

**Orchestra Rehearsal**

Osmo Vänskä, conductor

2:30-4 pm  Osmo’s Studio

**Feedback: Composer Meetings with Osmo Vänskä***

2:30-6:30 pm  Cargill Room

**Feedback: Composer Meetings with Aaron Jay Kernis***

8 pm

**Concert: Osmo Conducts Future Classics!**

(General admission $20; students $10; VIP $40)

#### SATURDAY, OCTOBER 27

9 -10 am  Cargill Room

**Feedback: Composer Meetings with Aaron Jay Kernis***

10 am  Hilton

**Wrap-up Session***

Cia Toscanini, ASCAP; Frank Oteri, American Music Center

11:30 am -12:30 pm  Cargill Room

**Feedback: Composer Meetings with Aaron Jay Kernis***

---

*These events are open only to the seven composer participants. All other events are open to ACF members and to students and faculty of the University of Minnesota.
Trevor Gureckis: Very Large Array

Program Note:

Very Large Array, named for a radio astronomy observatory located in a remote basin in New Mexico, is a work of unceasing energy governed by angular motions and scattered rhythms. The observatory that inspired this music consists of 27 independent radio antennae arranged in a large Y-shape, with each of the three arms stretching 13 miles. The array is used to explore distant regions of the universe, including mysterious phenomena such as quasars, black holes and gamma-ray bursts.

Although no overt mathematics was involved in the compositional process, much of the material in Very Large Array was inspired by particle physics and its endless uncertainties. In April 2007, the piece was premiered by the Yale Philharmonia in New Haven, Connecticut, under the direction of Shinik Hahm.

-Trevor Gureckis

Bio:

Trevor Gureckis started his musical training in piano, attending the University of Texas at Austin on a piano performance scholarship under the guidance of the late Danielle Martin. While at UT-Austin, he broadened his studies to include composition lessons with Kevin Puts and Dan Welcher. He recently earned a master’s degree in composition at the Yale School of Music, studying with Martin Bresnick, Aaron Jay Kernis and Ezra Laderman.

In 2005 Gureckis’ first orchestra piece was premiered at the Cabrillo Festival Chamber Orchestra in Santa Cruz, California, as part of the festival’s Conductor-Composer Workshop. That same year he earned the National Federation of Music Clubs Emil and Ruth Beyer Award, which afforded a presentation of his music at the United Nations. Earlier this year, he received a Charles Ives Scholarship from the American Academy of Arts and Letters. Trevor is a co-owner and staff composer for Found Objects Music Productions and works for Philip Glass on film music productions at his studio in New York City.


Wes Matthews: Terraces

Program Note:

Terraces, composed in 2004, has a melodic, wistfully lyrical character enhanced by periodic encroaching of percussive, aggressive and strongly rhythmic material. Although not Matthews’s first large-ensemble work, it was his first piece for traditional orchestra, triggered in part by his desire to desire to write for orchestral strings.

In Terraces, the orchestra is treated for the most part as a large group of soloists or a collection of chamber groups, somewhat in the manner of Schoenberg. Transparency of texture prevails, with only occasional use of the whole force of the ensemble. The title refers to the shift down from the high register of the opening, and to the tendency for harmonic centers to move by fifths. Other “terraces” might be perceived in shifts of speed and timbre.

-Program note by Robert Kirzinger.

Bio:

Born in Indiana and raised in Decatur, Illinois, Wes Matthews studied jazz trumpet and classical piano at DePaul University before enrolling at the New England Conservatory. There his interests turned to composition and non-jazz improvisation, which he studied with Lee Hyla, Anthony Coleman, Bob Brookmeyer and Bob Moses.

While earning a graduate degree, Matthews won awards from the Boston Microtonal Society and the Japan Society of Boston, and the NEC/Boston Modern Orchestra and the NEC Honors Ensemble selected his scores in composition competitions. He has attended residencies at the Wellesley Composers Conference and the Atlantic Center for the Arts.

Daniel Bradshaw: Chaconne

Program Note:

“What’s a chaconne?” is usually the first question I get when I show anyone my new work for orchestra.

A chaconne is not just a set of variations over a repeated harmonic progression (as I usually explain), but it is the means through which some of the great composers have made profound and spiritual statements about the pain and beauty of life and death, time and space. My own chaconne was written not in an attempt to add my voice to these great models, but out of sheer admiration for some of the great chaconnes of the past, including movements from Bach's Partita in D minor, Brahms' Fourth Symphony and Shostakovich’s Piano Trio in E minor, among many others.

-Daniel Bradshaw

Bio:

Daniel Bradshaw has written music in a variety of styles and genres, ranging from interactive electronic pieces to large orchestral works. His most recent commission came from the Barlow Endowment to write a song cycle for Metropolitan Opera star Ariel Bybee and violinist Alison Dalton of the Chicago Symphony Orchestra. Bradshaw has also written commissioned works for the Southern Virginia University Trio, the Jordania Trio, woodwind performer Bret Pimentel and bassist Nathan Wood.

Bradshaw’s orchestral work Jubilus earned Indiana University’s 2003 Dean’s Prize and was selected for the American Composers Orchestra’s 2004 reading sessions. He earned a doctorate in music composition from Indiana University, where he studied with Claude Baker, Sven-David Sandström and David Dzubay. He currently teaches music theory, history and composition at Brigham Young University in La’ie, Oahu (Hawaii).


Elliott Miles McKinley: Four Moments for Grand Orchestra: A “Pocket” Symphony

Program Note:

Four Moments for Grand Orchestra: A “Pocket” Symphony explores a quartet of musical moments in which ideas are presented, but not fully developed. Each “moment” grows out of the others, and all are unified by common harmonic and motivic materials that unfold amid varying orchestral colors and textures. Written in the summer of 2007, Four Moments is dedicated to the Minnesota Orchestra and Osmo Vänskä.

-Elliott Miles McKinley

Bio:

Elliott Miles McKinley’s music has been performed throughout the U.S., as well as in Canada and Europe. He has received commissions from the Pittsburgh New Music Ensemble, the Czech Philharmonic Chamber Music Society, the SOLI Chamber Music Ensemble, the Duquesne University Contemporary Ensemble and the Martinů String Quartet, and his music has been featured at festivals in Oregon, Ohio and the Czech Republic. He has received awards, fellowships and grants from BMI, the Virginia Center for the Creative Arts and Meet the Composer.

Born in 1969, McKinley received a bachelor’s degree in jazz studies and composition from the New England Conservatory, a master’s in composition from the University of Michigan and a Ph.D. in composition from the University of Minnesota. He has studied with Malcolm Peyton, George Balch Wilson, Alex Lubet, Douglas Geers, Noel Zahler, David Gompper, Michael Daugherty and William Bolcom.

**Xi Wang: Above Light: a conversation with Toru Takemitsu**

**Program Note:**

The elegance and color of Japanese composer Toru Takemitsu’s imaginary soundscapes drew my deep love and inspired *Above Light*. My work has two fundamental components. The first—a delicate melodic phrase played by piano, flute and harp—is heard in the opening. The second element soon interrupts: heavy strokes come from the percussion and a dark, low, sustained note is played by bass instruments.

These contrasting materials are juxtaposed several times, developing in length and density each time. Eventually, the opening material jumps to the piccolo and violins, producing a sonic mist that shrouds the rest of the orchestra. The other materials sweep in gradually, but violently conflict with the first. The orchestra reaches its saturation point and is taken over by the massive sound of the percussion. After a forceful drum climax, the music collapses onto a long high note played by violins. At the work’s close, a short reference to the opening material serves as an aloof reminiscence of Takemitsu’s music.

-Xi Wang

**Bio:**

Chinese-born Xi Wang is a three-time winner of the ASCAP/Morton Gould Young Composer Award and a current D.M.A. candidate at Cornell University, where she studies with Steven Stucky and Roberto Sierra. Her music has been performed at venues in New York City, Colorado, Oregon, Ohio, Japan, Taiwan, the U.K. and Russia. She was recently awarded the 2007 Northridge Composition Prize for *Above Light*, and has previously won numerous other competitions.

Xi Wang has been a fellow at contemporary music gatherings including the Composers Conference at Wellesley College, Japan’s Pacific International Music Festival, the Aspen International Music Festival, Norfolk Chamber Music Festival, Oregon Bach Music Festival and the Dartington International Summer School in England. She earned a bachelor’s degree from the Shanghai Conservatory and a master’s from the University of Missouri-Kansas City.


---

**Stephen Wilcox: Cho-Han**

**Program Note:**

*Cho-Han* is dedicated to my dear friend Hank D. Ballenger, who passed away just as I was beginning its composition. Hank was the most fearless personality I have ever encountered: an English professor, poet, Delta Blues guitarist and film fanatic—and legally blind. I used to avoid large musical instrumentations, but Hank would persistently goad me, “Brother Wilcox, show me what you can do with more instruments.” With these words in mind, I dedicated myself to composing *Cho-Han*.

*Cho-Han* (“even-odd”) is a dice game often depicted in 1960s Japanese samurai films, a favorite genre of Hank’s. I saw this game as a metaphor for life’s dualities: life and death, passion and acceptance. To illustrate this, I conceived this work in two equally timed movements (Cho and Han) with a long transition between. The Cho section is fast, full of energy and complexity, while the Han section is somber and melancholy. As with any dualities, these states are simply different sides of the same coin, and as a result, the entire piece shares the same melodic phrase continually re-clothed and re-imagined.

-Stephen Wilcox

**Bio:**

Stephen Wilcox, who is currently pursuing a doctorate in composition at the University of Pennsylvania, received bachelor’s degrees in music theory and tuba performance from West Chester University and a composition M.M. from the University of Illinois at Urbana-Champaign. A BMI award winner and MacDowell Fellow, he attended the Summer Composition Workshop in Hoy, Scotland, to work with Sir Peter Maxwell Davies. He has also won awards from NACUSA, New Music Delaware, Friends and Enemies of New Music, the Virginia Center for the Creative Arts and the Prism Saxophone Quartet.

Wilcox’s work has been performed by members of the Scottish Chamber Orchestra in Edinburgh, and has been recently featured at concerts in New York City, Quebec City, Philadelphia and Luleå, Sweden. The Society of Composers, Inc., has published his work in its Journal series, and two of his works have been recorded on the Capstone label. He has studied primarily with James Primosch, Jay Reise, Anna Weesner and Erik Lund.
Program Note:

Odradek was inspired by Franz Kafka’s short story “The Cares of a Family Man.” In it, Kafka describes Odradek, a fictitious creature made up of tangled thread and wooden rods. While it appears to be a worn remnant, there is no sign that it used to be a more intelligible being. “The whole thing looks senseless enough,” writes Kafka, “but is in its own way perfectly finished.”

Jacob Cooper

Bio:

Jacob Cooper, a native of Hastings-on-Hudson, New York, received bachelor’s degrees in music and geology from Amherst College and a master’s and artist diploma from the Yale School of Music. His compositions have been performed by ensembles throughout the U.S. and Canada, including the Lyris Brass Quintet, Ensemble Symposium, NOW Ensemble, the Y Trio, the Juventas Ensemble and the Boston Modern Orchestra Project. He has also collaborated with filmmakers, producing scores for the films Ambivalence Boulevard and La Memoria Es Vaga.

Cooper has won awards from ASCAP and the American Academy of Arts and Letters; he has been a composition fellow or artist in residence at the Atlantic Center for the Arts, Banff Centre for the Arts and Bang on a Can Summer Institute. His electronic music has been featured on Rocketboom, a popular videoblog, and on the Yale University Art Gallery podcast. Cooper plays bass for the rock band 809 Slate, which recently released its first album. He currently resides in New Haven, Connecticut.

Acknowledgements

Program Management
Aaron Jay Kernis, new music advisor,  
Composer Institute co-director
Beth Cowart, artistic planning associate,  
Composer Institute co-director

Seminar Faculty
Craig Carnahan, vice president of programs,  
American Composers Forum
Mary Ellen Childs, composer
Bill Holab, owner, Bill Holab Music
Ralph N. Jackson, president, BMI Foundation
James M. Kendrick, partner,  
Thelen Reid Brown Raysman & Steiner LLP
Jessica Lustig, founding partner, 21C Media Group
John Neuchterlein, president and CEO, American Composers Forum
Frank Oteri, composer advocate and founding editor of NewMusicBox,  
American Music Center
Stephen Paulus, composer
John Pearson, manager, new media content,  
Minnesota Public Radio/American Public Media
Jesse Rosen, executive vice president and managing director,  
American Symphony Orchestra League
Cia Toscanini, assistant vice president of concert music, ASCAP

Minnesota Orchestra: Instrumental Seminar Faculty
Jorja Fleezanis, concertmaster
Michael Gast, principal horn
Kathy Kienzle, principal harp
Brian Mount, principal percussion
Thomas Turner, principal viola
Kevin Watkins, percussion

Musicians of the Minnesota Orchestra

ADDITIONAL THANKS:
Minnesota Orchestra Music Director, Staff and Interns
Jim Bartsch, Sandi Brown, Jonathan Colville, Emily Dobbs,
Heidi Droegemueller, Timothy Eickholt, Marko Gagnon, Mark
Georgesen, Anna Gram, Cindy Grzanowski, Paul Gunther, Julie
Haight-Curran, Steve Heitzeg, Erik Johnson, Jennifer Johnson,
Natalie Kennedy, Scott Keesekern, Karen Koepp, Anne Langaard,
Barry Lien, Valerie Little, Maura LoMonico, Kari Marshall, Scott Mays,
Dave Koskey, Robert Neu, Laura Nichols-Endres, Kellie Nitz,
Jeff Otterstetter, Gwen Pappas, Michael Pelton, Scott Peters,
Tim Peterson, Gail Reich, David Sailer, Emily Sapa, Carl Schroeder,
Josh Schwalbach, Jennifer Sippel, Eric Sjostrum, Joe Smeby,
John Swanson, Terry Tilley, Osmo Vänskä, Michael Yarbrough

American Composers Forum
Andrew Nogal, Carrie Shaw

American Music Center
Joanne Hubbard Cossa, Deborah Horne

University of Minnesota School of Music
Anne Barnes, Stephanie Herrick, Jen Keavy

Minnesota Public Radio
Fred Child, Sarah Lutman, Steve Nelson, Brian Newhouse, Gayle
Ober, Michael Osborne, Melissa Ousley, Steve Seel, Silvester Vicic,
Laura Woodruff

Also:
Lisa Bielawa, David Dzubay, Mischa Santora and Roberto Sierra,
composer selection panel
Sue Sentyrz Klapmeier, Arts & Custom Publishing
Connie Shuman and Katherine Johnson, Shuman Associates

Media Partner: