

MUSICAL CHAIRS

MADELINE ADKINS has been named concertmaster of the Utah Symphony, effective with the 2016-17 season.



Adkins

California's Santa Rosa Symphony has appointed **HEATHER BALITZKAT** director of development.

J.C. BARKER has been promoted to general manager and director of artistic administration at the Mobile (Ala.) Symphony Orchestra.

The New York Pops has appointed **CAROLYN O. BOLT** director of development and **LISA BETH VET-TOSO** director of education.

LINDA BOWDEN and **DAVID HUBER** will assume leadership roles as co-chairs of the New Jersey Symphony Orchestra Board of Trustees on July 1, 2016.

The Hartford Symphony Orchestra has named **ADAM KERRY BOYLES** assistant conductor.

KARINA CANELLAKIS will step down as assistant conductor of the Dallas Symphony Orchestra this summer upon the expiration of her two-year contract.

Pennsylvania's Reading Symphony Orchestra has appointed **CHRISTOPHER CINQUINI** conductor of the Reading Symphony Youth Orchestra.

The Florida Symphony Youth Orchestra has named **HANRICH CLAASSEN** music director and conductor, effective with the 2016-17 season.

STEVE COLLINS has been appointed executive director of the Hartford Symphony Orchestra.



Collins

The Detroit Symphony Orchestra Board of Directors has elected **MARK DAVIDOFF** chairman; he succeeds **PHIL-LIP WM. FISHER**.

Idaho's Boise Philharmonic has announced that **ROBERT FRANZ** will step down as music director at the end of the 2015-16 season.

SOPHIE GALAISE has been appointed managing director of Australia's Melbourne Symphony Orchestra.

The Reno (Nev.) Chamber Orchestra has named **GERARD GIBBS** executive director.

ILYA GIDALEVICH has been appointed artistic administrator at the Cleveland Orchestra.

Arizona's Tucson Symphony Orchestra has announced the appointment of **JOSÉ LUIS GOMEZ** as music director starting in the 2017-18 season; he will serve as music director designate in 2016-17.

The San Juan Symphony (Durango, Colo.) has named **THOMAS HEUSER** music director, effective with the 2016-17 season.

NORMAN HUYNH has been named associate conductor at the Portland-based Oregon Symphony, effective August 1, 2016.

Ohio's Canton Symphony Orchestra has appointed



Los Angeles Philharmonic

Super-Sized Performance

Musicians of Youth Orchestra Los Angeles had the chance of a lifetime this February, when they and Los Angeles Philharmonic Music Director Gustavo Dudamel made a high-profile appearance at the Super Bowl 50 halftime show at Levi's Stadium in Santa Clara, California. Before 70,000

fans at the stadium and 115 million television viewers, they performed with Chris Martin, Beyoncé, and Bruno Mars, bringing young classical musicians to a stage that is dominated by pop and rock. YOLA, launched in 2009 by Dudamel and the Los Angeles Philharmonic, provides free instruments, intensive music training, and academic support to students from underserved neighborhoods. About YOLA and Dudamel's Super Bowl appearance, *Los Angeles Times* classical-music critic Mark Swed wrote, "That Dudamel will up his viewership ante by an estimated 120 million is nothing but good news for classical music and the L.A. Phil. But what matters most is that ... through YOLA, regular kids given the opportunity and encouragement to devote themselves to studying music will now ascend an unimaginably vast stage."



Above: The Super Bowl halftime show in February 2016, with Youth Orchestra Los Angeles musicians (in red and blue) alongside pop stars. Top photo: YOLA onstage at Youth Orchestra Festival Day, Walt Disney Concert Hall.

Podium Plans at National Symphony, NY Phil

In January, the National Symphony Orchestra and the New York Philharmonic announced that they had chosen successors to their incumbent music directors, both of whom will be stepping down at the end of the 2016-17 season. The National Symphony, in Washington, D.C., has selected **Gianandrea Noseda** to succeed Christoph Eschenbach, whose NSO tenure began in 2010. At the Philharmonic, **Jaap van Zweden** will take the reins from Alan Gilbert, who has led the orchestra since 2009. Noseda's

five-year contract with the NSO calls for him to lead two subscription weeks next season as music director designate and assume the post officially in 2017-18. Van Zweden will become the Philharmonic's music director designate in 2017-18 and begin his five-year contract as music director the following season.

Noseda is now in his ninth season as music director of Teatro Regio Torino in Italy, and is also principal conductor of Barcelona's Orquestra de Cadaqués and principal



Gianandrea Noseda

Steve U. Sherman

guest conductor of the Israel Philharmonic Orchestra. He served as chief conductor of the BBC Philharmonic from 2002 to 2011 and has conducted the Metropolitan Opera regularly since 2002. A native of Milan, Noseda trained in piano, composition, and conducting there before pursuing further studies with conductors Donato Renzetti, Myung-Whun Chung, and Valery Gergiev.

The Dutch-born van Zweden has served as music director of the Dallas Symphony Orchestra since

2008, and as music director of the Hong Kong Philharmonic since 2012. He began his career as a violinist, serving from age nineteen as the youngest-ever concertmaster of the Royal Concertgebouw in his native Amsterdam. Van Zweden made his podium debut with the New York Philharmonic in 2012, returned as a guest last fall, and is scheduled to lead the Philharmonic again in November of this year. He will conclude his tenure as DSO music director at the end of the 2016-17 season and then assume the title of conductor laureate.

Both conductors have been honored with *Musical America's* Conductor of the Year award: Noseda in 2015 and van Zweden in 2012.



Jaap van Zweden

Bert Huiselmans

VIVEK JAYARAMAN concertmaster.

MANDI KANE has been named executive director of the Albuquerque (N.M.) Youth Symphony Program. The Reno Philharmonic in Nevada has appointed **EVELYN KLATT** marketing director.

DONALD KOTRADY has been elected president of the Austin (Tex.) Symphony Board of Directors.

The Erie (Pa.) Chamber Orchestra has announced that **MATTHEW KRAEMER** will step down as music director at the end of the 2016-17 season.

Violinist **PEKKA KUUSISTO** and cellist/conductor **JONATHAN COHEN** have been named artistic partners at the St. Paul (Minn.) Chamber Orchestra. Both appointments take effect in September 2016.



Kuusisto

Kisapoo Kanna

MARCELO LEHNINGER will conclude his tenure as music director of the New West Symphony (Thousand Oaks, Calif.) at the end of the 2015-16 season.

New Hampshire's Portsmouth Symphony has appointed **VIRGINIA MACDONALD** as its first executive director.

Ohio's Cleveland Pops Orchestra has announced the election of **DONALD H. MESSINGER** as chairman.

CHRIS MONTGOMERY has been named CEO of InstantEncore Inc., a San Diego-based provider of mobile solutions for performing arts organizations.

The Memphis (Tenn.) Symphony Orchestra has appointed **ROBERT MOODY** principal conductor, effective with the 2016-17 season.

NOREEN MURDOCK has been appointed executive director of the Portland (Ore.) Youth Philharmonic.

The Detroit Symphony Orchestra has named **ERIC NOWLIN** principal viola, effective with the 2016-17 season.

Florida's Artis-Naples has appointed **JACLYN RAINEY** principal horn in the Naples Philharmonic, effective next season.

ROBERT REED has been named executive director of the Plano (Tex.) Symphony Orchestra.

The York (Pa.) Symphony Orchestra has named **MICHAEL S. REICHMAN** general manager and chief operating officer.



Reichman

CHRISTIAN REIF has been appointed resident conductor of the San Francisco Symphony and music director of the San Francisco Symphony Youth Orchestra, effective in September 2016.

The Toronto Symphony Orchestra has named **MARK RITTINGER** vice-president, development.

Montana's Great Falls Symphony has appointed **HILLARY ROSE** executive director.

JEFF vom SAAL has been appointed executive director of the Spokane (Wash.) Symphony.

California's New Century Chamber Orchestra has announced that violinist **NADJA SALERNO-SONNENBERG** will step down as music director at the end of the 2016-17 season, her ninth with the orchestra.

Cellist **ALEXANDER SCHEIRLE** has been named executive director of the Orpheus Chamber Orchestra in New York City, effective May 1.

The New World Symphony in Miami Beach has appointed **MARTE SIEBENHAR** assistant vice presi-

MUSICAL CHAIRS

dent for audience development.

LEONARD SLATKIN will step down as music director of the Detroit Symphony Orchestra at the end of the 2017-18 season, and will then assume the title of music director laureate.

The Bay-Atlantic Symphony, based in Bridgeton, N.J., has announced the election of **MARK SOIFER** as president of its board of trustees.

SAMANTHA TETER has been named executive director of Tennessee's Chattanooga Symphony and Opera.



Teter

The Auckland-based New Zealand Symphony Orchestra has appointed **EDO de WAART** music director.

Florida's Jacksonville Symphony Orchestra has named **LUKE WITCHGER** orchestra personnel manager and **AMANDA LIPSEY** director of grants and sponsorships.

HELEN ZELL has been elected chair of the Chicago Symphony Orchestra Association's Board of Trustees, the first woman to lead the CSOA board in its 125-year history.

Meecham to head Utah Symphony | Utah Opera

Utah Symphony | Utah Opera has announced the appointment of Paul Meecham as president and CEO, effective July 1. He will succeed Patricia A.



Paul Meecham

Richards, who has served as interim president and CEO of the Salt Lake City-based organization since the departure of Melia P. Tourangeau last spring. Meecham has been president and CEO of the

Baltimore Symphony Orchestra since 2006, and previously held executive posts at the London Sinfonietta, the New York Philharmonic, the San Francisco Symphony, and the Seattle Symphony. A native of the U.K., he holds a bachelor's degree in music from the University of Birmingham and plays both piano and violin. Utah Symphony Music Director Thierry Fischer noted in a statement from USUO that Meecham's "vast experience as a leader in our industry is a spot-on match for our artistic ambitions."

On the Financial Front

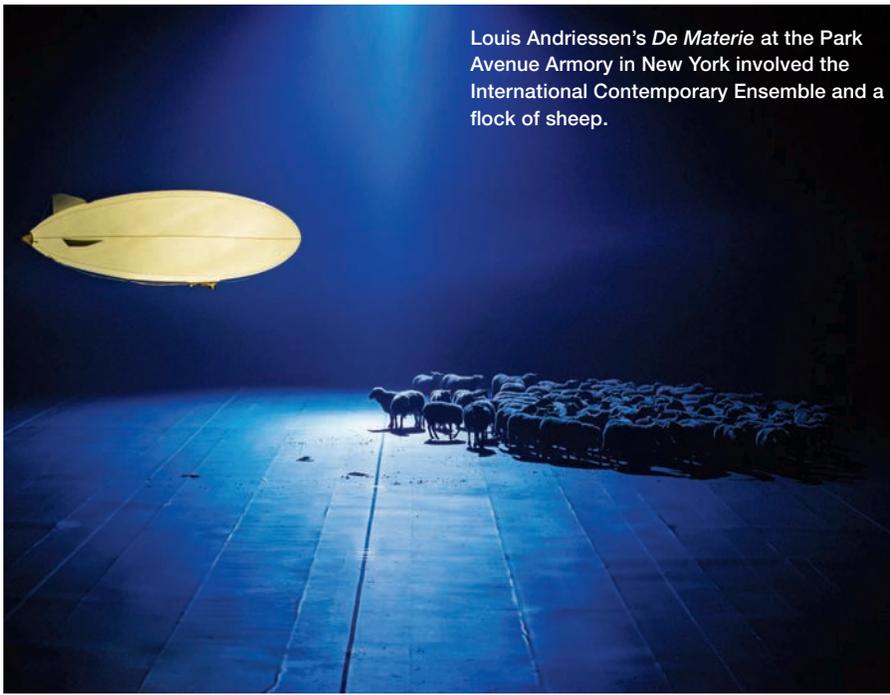
In January, **Hartford Symphony Orchestra** management and musicians agreed to a new collective bargaining agreement through August 31, 2019. The contract, following extensive negotiations, incorporates salary cuts of 33 percent for core musicians. Music Director Carolyn Kuan agreed to adjust her compensation to match cuts taken by musicians. In March, the orchestra renegotiated a management services contract with the Bushnell Center for the Performing Arts, which since March 2014 has been managing the HSO. The renegotiated contract returns overall management responsibilities to HSO administrative staff, retaining some support services with the Bushnell. Steve Collins, the orchestra's director of artistic operations and administration, is the HSO's new executive director, succeeding David Fay, who continues as president and CEO of the Bushnell.

The **Cleveland Orchestra** has a new musicians contract through 2017-18 that includes annual increases in compensation and retirement benefits, plus higher shared healthcare premiums. For fiscal 2015, the orchestra reported a surplus of \$72,000 and a 12 percent increase in audience members through its "Under 18s Free" and Student Advantage programs. Musicians of the **Fort Worth Symphony** in Texas agreed to a temporary contract extension through July; at press time negotiations for a new contract were ongoing. The **Las Vegas Philharmonic** has a new musicians contract through June 30, 2018; included are increases in base pay and fringe benefits. For its most recent fiscal year, the **Indianapolis Symphony Orchestra** reported a surplus of \$900,000, on a budget of \$22.9 million. The ISO also reported a 24 percent increase in subscriptions; fundraising income dipped to \$9.25 million from \$9.73 million the previous year. Musicians and management of the **Milwaukee Symphony Orchestra** have signed a new one-year contract through August 31; the orchestra ended its 2015 fiscal year ended with a surplus of \$41,000 and an increase of \$340,000 in 2014-15 ticket sales. At the **San Antonio Symphony** in Texas, musicians and Music Director Sebastian Lang-Lessing agreed in March to a three-week furlough for the 2016-17 season to balance the orchestra's budget. The furlough would cut the season from 30 weeks to 27 and does not reopen the musicians' contract. If fundraising can make up the budget gap of \$314,000, the three weeks might be reinstated. The **St. Paul Chamber Orchestra** reported a balanced budget for its 2015 fiscal year, with a surplus of \$17,155. The **Toronto Symphony Orchestra** ended its 2015 fiscal year with a surplus of \$135,781, with fundraising revenues increasing by \$1.5 million versus the previous season.

Boston Classical Orchestra, a chamber orchestra founded in 1980 that performs at Faneuil Hall, has filed for bankruptcy and canceled its April and May concerts. BCO Music Director Steven Lipsitt has announced a successor group called the **Bach, Beethoven and Brahms Society**, which will perform BCO's remaining 2016 concerts, with most of BCO's musicians. Also planned for the new group is a five-concert season in 2016-17. In February, New York's **Long Island Philharmonic** announced it was ceasing operations immediately, after it was unable to renegotiate terms of a bank loan. The Long Island Philharmonic was founded in 1979 by conductor Christopher Keene and singer Harry Chapin.

League Seminar on Maximizing Board Fundraising and Engagement

Board officers and development-committee members, executive directors, and senior development officers are invited to join the League of American Orchestras on Friday, May 13 for *Boards on Fire! Maximizing Board Fundraising and Engagement*, a stimulating full-day seminar in Chicago led by Susan Howlett, an award-winning expert on nonprofits who understands the world of orchestras. Howlett will provide concrete, practical solutions—ones that don't cost any money, and don't require more time—for engaging board members as strategic leaders, compelling ambassadors, and powerful fundraisers. The informative and inspiring seminar takes place at Symphony Center, home of the Chicago Symphony Orchestra. Learn more and register in the Conferences and Meetings section of americanorchestras.org.



Louis Andriessen's *De Materie* at the Park Avenue Armory in New York involved the International Contemporary Ensemble and a flock of sheep.

Fisher Career Grants Awarded March 22

A cellist, a pianist, and three violinists were honored with Avery Fisher Career Grants at a March 22 ceremony in New York's Jerome L. Greene Performance Space. Recipients of the \$25,000 award, each of whom performed at the event, were cellist Jay Campbell, pianist George Li, and violinists Alexi Kenney, Tessa Lark, and Sean Lee. The annual career grants, established by the Avery Fisher Artist Program in 1976, provide recognition and professional assistance to young instrumentalists and chamber ensembles deemed to have great potential for major careers. This year's ceremony was recorded by New York classical station WQXR for live webstream and radio broadcast, with replays scheduled for April 30 and May 4.

Stephanie Berger

Sheep at the Armory

They've done it again. In March, another Park Avenue Armory spectacle had people talking with performances of *De Materie* ("Matter"), an almost unclassifiable four-part symphonic work by Dutch composer Louis Andriessen. Subject matter spanned Marie Curie, 17th-century atomic theorist Gorlaeus, and painter Piet Mondrian; music ranged from Renaissance and Baroque to jazz and modern styles. Led by conductor Peter Rundel, performers included the International Contemporary Ensemble, the vocal ensemble ChorWerk Ruhr, more than 30 actors and dancers—and a flock of 100 sheep. Heiner Goebbels directed the staging, which premiered at Germany's Ruhrtrienale in 2014. In 2012 at the Armory, the New York Philharmonic performed Stockhausen's mammoth *Gruppen*, featuring three separate orchestras and three conductors; in 2015 pianist Hélène Grimaud performed a water-themed program in the flooded Drill Hall. What next?



Steve J. Sherman

The 2016 Avery Fisher Career Grant winners: pianist George Li; violinists Sean Lee, Tessa Lark, Alexi Kenney; cellist Jay Campbell

Heather Noonan, the League's vice president for advocacy, delivers a statement in support of access to the arts at Department of Education headquarters in Washington, D.C.



Narric Rome

League Urges Support for the Arts in All Schools

At a public meeting at U.S. Department of Education headquarters on January 11, League of American Orchestras Vice President for Advocacy Heather Noonan urged the Department to close gaps in access to music and arts education in high-poverty schools as it administers the Every Student Succeeds Act. Alongside representatives from organizations including the Council of Chief State School Officers, Dignity in Schools Campaign, and the National Education Association, Noonan spoke to top administrators and the public as the Department frames guidance for state and local education policy makers under the new law. The League's statement emphasizes that orchestras and other community-based organizations partner with parents, educators, and school systems to seek improved opportunities for all students to receive the full benefits of an arts education, and urges the Department to address serious gaps in access to arts education in our nation's highest-poverty schools.



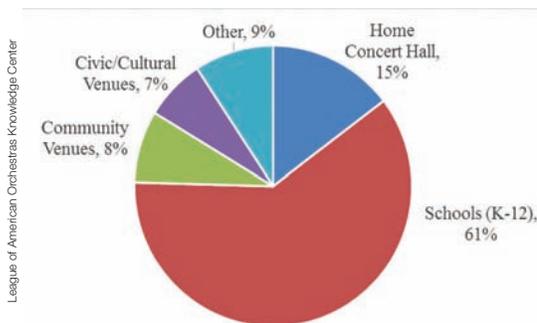
David DeNies

Training by the TON in NYC

The students in Bard College’s new Master of Music Program in Curatorial, Critical, and Performance Studies are aiming for orchestral careers, and their three-year curriculum combines an intensive schedule of rehearsals and concerts with education and community-engagement activities, exercises in program curation, and independent study in such areas as managing ensembles and exploring social topics through music. Their performance laboratory is The Orchestra Now (TON), which under conductor and Bard College President Leon Botstein has played in numerous New York-area venues since its debut last fall, both in formal settings like Carnegie Hall and in audience-interactive formats such as a “Sight and Sound” series at the Metropolitan Museum of Art. The Met concert pictured above featured Beethoven’s “Eroica” Symphony paired with a discussion of Louis-Léopold Boilly’s 1810 painting *The Public Viewing David’s “Coronation” at the Louvre*.

Orchestras by the Numbers: Education and Community Engagement

As today’s orchestras strive to strengthen their engagement with the cities and communities they serve, their education and community engagement (EdCE) programming is taking center stage. An upcoming report from the League of American Orchestras demonstrates the impressive scale of this work: the 85 professional orchestras surveyed provided over 18,000 EdCE sessions to over 2 million participants during the 2013-14 season alone. The scale of this work is matched by an ever-increasing breadth of programming, with only one in four EdCE sessions now taking the form of a traditional concert, and a wide range of other, hands-on learning opportunities. The report details many other essential insights, including a racial/ethnic breakdown of the estimated 37 percent of EdCE program participants engaged from under-represented communities. It is available for free from the Knowledge Center at americanorchestras.org.



Breakdown of venues for education and community engagement activities of 85 professional U.S. orchestras, 2013-14.

Western Bassoons

From Stravinsky’s *Rite of Spring* to Dukas’s *The Sorcerer’s Apprentice*, the bassoon is blessed with some of symphonic music’s most memorable melodies. But when it comes to solo opportunities in front of the orchestra, bassoonists are not a common sight. Two recent exceptions were with California orchestras that featured their principal bassoonists in concertos written by composers



Jacqueline Rocamora

two centuries apart. In January, Nicolasa Kuster (above) performed Peter Schickel’s Bassoon Concerto with the Stockton Symphony Orchestra, led by Music Director Peter Jaffe. Less than a month later, Stephen Paulson (right)



Jeanette Yu/San Francisco Symphony

served as soloist in the Mozart Bassoon Concerto with the San Francisco Symphony, led by Masaaki Suzuki in his SFS conducting debut. Mozart’s is by far the most frequently performed concerto for bassoon, but players of that instrument would be happy to point out that there are also concertos by Weber, Hertel, Hummel—and multiple concertos by the ever-prolific Vivaldi—just waiting in the wings.

Under Bernard Labadie, the Toronto Symphony Orchestra and choristers performed the Mozart Requiem in January with (from left) soprano Lydia Teuscher, tenor Frédéric Antoun, bass-baritone Philippe Sly, and mezzo-soprano Allyson McHardy.



Toronto Symphony Orchestra

Birthday Requiem

Though timed for the birth month of its eponymous composer, the Toronto Symphony Orchestra's Mozart@260 Festival culminated with a masterpiece associated with the composer's death in 1791, not his birth in 1756: the sold-out festival, held January 15-23, climaxed in semi-staged performances of the Mozart Requiem. Bernard Labadie led the Toronto Symphony, choral groups, and vocal soloists. The production featured stage direction by Joel Ivany and lighting by Kevin Lamotte.



Canton Symphony Orchestra

Canton Brews a Series

For Ohio's Canton Symphony Orchestra, the enthusiastic response to last year's "Rock the 5th Pub Crawl" signalled that orchestral musicians would be a hit with patrons of the downtown area's bars, restaurants, and galleries. This winter at George's Lounge, a local hot spot, the CSO launched a Downtown Classics series that features small ensembles from the CSO in a laid-back setting. This performance, on January 28, featured (from left) violinists Linda Nagy Johnson and Saki Kurose, violist Thomas G. Pleban, and cellist Michael G. Kosco in music ranging from Mozart to John Lennon. Rounding out the inaugural season: appearances at a brewing company, restaurant, and wine shop.

Conductors Guild: 40 Years of Service

This year marks the Conductors Guild's 40th year of service to the art and profession of conducting. The Conductors Guild was founded in 1975 at a League of American Orchestras Conference and continued for a decade as a subsidiary. In 1985 it became an independent organization and has grown to include members from 50 states and over 30 countries. The Guild has hosted 40 conferences, served more than 1,500 conductors through 127 workshops, and presented more than 40 awards. Thousands of members have taken advantage of the Guild's one-on-one mentoring, job bulletins, journal, and website, www.conductorsguild.org. On the slate for the organization in 2017 is a conference in Philadelphia as well as workshops and symposia. Even as times change, the Conductors Guild continues to give conductors access to resources, training, and colleagues.

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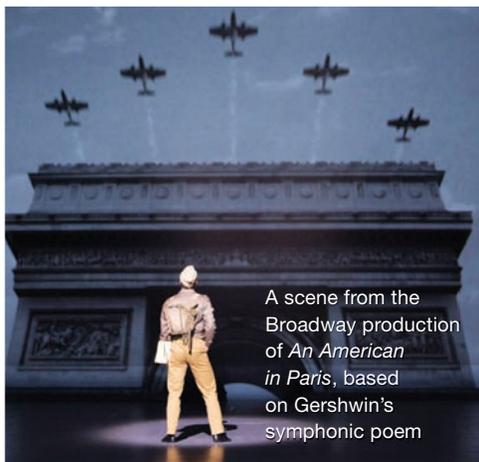
The Lancaster Symphony Orchestra, with (left to right) concertmaster Netanel Draiblate, vocalist Kavita Krishnamurthi Subramaniam, and Music Director Stephen Gunzenhauser

Bollywood Comes to Lancaster

For many in the audience at the Lancaster Symphony’s “From Bollywood to Concerto” concerts in February, it may have been their first chance to hear music by violinist/composer Lakshminarayana Subramaniam. In addition to his film scores (including *Salaam Bombay* and *Mississippi Masala*), Subramaniam is one of the best-known violinists and composers of Indian classical music. At Lancaster’s Fulton Opera House, Music Director Stephen Gunzenhauser led the Lancaster Symphony in Subramaniam’s *Jo Tum*, *Turbulence* Symphony, and *Global* Symphony, and the U.S. premiere of his *Isabella* Violin Concerto with the composer as soloist. Performers included vocalist Kavita Krishnamurthi Subramaniam, Subramaniam’s wife, and violinist/pianist Ambi Subramaniam, his son. Samplings of Indian food were offered before the concert and during intermission.

Fascinating Rhythm

George Gershwin’s *An American in Paris* has been an orchestra staple practically since its premiere in 1928. The jazzy, evocative score inspired the beloved 1951 Hollywood musical, which starred Gene Kelly and Leslie Caron and included songs by George Gershwin and his lyricist brother, Ira. Now *An American in Paris* is a Broadway musical. The show follows the romance of a young American soldier and a beautiful French dancer in postwar Paris; Bob Crowley’s dazzling sets make the city itself a character. The musical score is adapted, arranged, and supervised by Rob Fisher, who wove together not just hits like “I Got Rhythm,” “S Wonderful,” and “I’ll Build a Stairway to Paradise” but also echoes of orchestral pieces including the Concerto in F and *Cuban Overture*. The Gershwin estate gave Fisher full access to the Gershwin catalog, and he worked with director and choreographer Christopher Wheeldon to choose songs and instrumental pieces that would best serve the creative team’s vision. The whole thing climaxes with a ballet to Gershwin’s symphonic poem. Who could ask for anything more?



A scene from the Broadway production of *An American in Paris*, based on Gershwin’s symphonic poem

Angela Sterling

Dvořák in South Dakota

In March, the South Dakota Symphony Orchestra looked to state roots for a program putting Dvořák—specifically his “New World” Symphony—in the context of local history. The first half of the program featured Lakota Scholar Ronnie Theisz, Lakota Elder Chris Eagle Hawk, and the Creekside Singers, a Lakota drumming group, performing a symphonic composition by Native American composer Brent Michael Davids. The second half featured a complete performance of Dvořák’s Ninth Symphony (“From the New World”), led by SDSA Music Director Delta David Gier. The presentation was part of “Dvořák in America,” a multimedia project sponsored by the National Endowment for the Humanities and designed by musicologist Joseph Horowitz, exploring



The Creekside Singers of Pine Creek Reservation in performance

topics in American history. The SDSA concerts also included audience discussions about issues addressed in the program. It was the second time the SDSA has featured Native-American performers onstage with the orchestra as part of the Lakota Music Project, an initiative by the SDSA and leaders of the Lakota community to increase cultural understanding through music collaboration.

Emerging Voices

Young composers dream of hearing their works performed live by an orchestra, and the thirteenth annual Minnesota Orchestra Composer Institute, co-presented by the American Composers Forum, provided just that opportunity. In January, seven emerging composers from around the nation attended the five-day professional training program in Minneapolis, which culminated in the orchestra's Jan. 29 concert spotlighting their works. Pictured above, left to right, are composers Kirsten Broberg, Nick DiBerardino, Emily Cooley, Matthew Browne, Joshua Cerdania, Anthony Vine, and Michael Gilbertson; Minnesota Orchestra Composer Institute Director Kevin Puts; and Music Director Osmo Vänskä. Prior to the "Future Classics" concert—which comprised Broberg's *Celestial Drawing*, Browne's *Barnstorming Season*, Cerdania's *Magayon*, Cooley's *Scroll of the Air*, DiBerardino's *Asphodel*, Gilbertson's *Sinfonia After Vivaldi*, and Vine's *Transmission*—the composers attended seminars on writing for orchestral instruments led by musicians of the Minnesota Orchestra. Institute attendees also met with Norman Ryan, vice president of Schott Music, and received individual coachings from composer and Institute Director Kevin Puts and feedback from the orchestra's music director, Osmo Vänskä.



Greg Hejlskov

Bruno Walter National Conductor Preview

The League of American Orchestras has announced the five conductors selected for the 2016 Bruno Walter National Conductor Preview: Conner Gray Covington, Roderick Cox, Paul Ghun Kim, Rebecca Miller, and Stefan Sanders. On May 11, they will lead sessions with the Nashville Symphony and receive guidance and mentoring from Nashville Symphony Music Director Giancarlo

Guerrero, himself a Preview alum. The League's showcase spotlights talented conductors poised for music directorships and staff conducting positions at America's orchestras, bringing them to the attention of search committees, orchestra administrators, and artist managers. Visit americanorchestras.org for the conductors' bios and more about the Preview.

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