



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for six successful *Music* projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

### *Music*

*Bernard Osher Marin Jewish Community*

*Chamber Music Northwest, Portland OR*

*Community Musicworks, Providence, RI*

*International Contemporary Ensemble*

*Los Angeles Master Chorale*

*Minnesota Orchestral Association*

**Bernard Osher Marin Jewish Community Center  
Osher Marin JCC  
Project Information**

**MAJOR PROJECT ACTIVITIES:**

The Kanbar Music Series will offer a range of music performances and related activities from January through December 2018.

The Kanbar Music Series consists of 17 performances and related activities featuring artists of excellence representing classical, chamber music, jazz, folk, and global music traditions. The series highlight is the Festival of Summer Nights, a series of 5 outdoor music festivals, each representing a distinct musical tradition. In addition to live music performances, each night features thematic hands-on art activities for children, a pre-concert class or educational activity, and local, healthy, culturally relevant food vendors via pop-up restaurants. The music series is designed to reach underserved audiences through innovative partnerships with local nonprofits and businesses. Performances by local youth and community ensembles, children's art workshops, cross-promotion, partnerships with local community-based organizations and free and discounted tickets all attract underserved audiences through the media and word of mouth. Children 17 and under are admitted free to all events and strong outreach efforts connect us to local schools and families.

The Summer Nights Festival is an entry point for families with young children, seniors and other underserved audiences to be exposed to excellent music performances in a casual, beautiful, intimate, safe, confined outdoor space.

The series introduces the audience to global and traditional American music and cultures. Performance times of 7pm to 9:30 pm appeals to these families with young children and seniors. Through systematic outreach and promotion, the audience is encouraged to attend indoor concerts and music events throughout the year which features New Century Chamber Orchestra, Mill Valley Philharmonic, jazz, global and bluegrass artists. Building on the success of these casual evenings that include food options, dancing and socializing elements, we will also be bringing Winter Nights concerts indoors for at least 2 concerts during the winter months.

Outreach strategies include:

- Performances by local youth groups prior to the featured artist
- Outreach to families of the public K-8 Venetia Valley School, a Title I school, located across the street from the Kanbar Center, through a free ticket program
- Outreach and free tickets to residents of Parnow Friendship House, a 71-unit low-income senior housing facility directly next door to the Center
- Social media postings and on-air radio ticket giveaways
- Information trades through other local non-profits through their e-newsletters

- Outreach and free tickets through partnering nonprofit organizations focused on low-income populations, including Big Brothers/Big Sisters, Canal Alliance, Homeward Bound of Marin, Jewish Family and Children's Services, and others
- Outreach and free tickets to disabled populations through partner nonprofits such as Brain Injury Network Bay Area, and
- Outreach and free tickets to constituent groups such as teachers, first responders, community center employees, and preschool and summer camp families.

We will engage underserved audiences at the more popular and accessible Festival of Summer Nights and provide free tickets and other incentives to attend additional performances of classical, chamber music, jazz, and traditional bluegrass in the winter season. Most events will have an audience engagement component such as a dance lesson, themed youth art activity, hot cocoa social for children, or reception and meet and greet with the artists.

Kanbar will be celebrating 25 years of offering our ever popular Summer Nights programs in the summer of 2017. In addition to the 5 events we have held for the past several years, we plan to add a kickoff event as a prelude to the series that will celebrate the diversity and commonalities of our cultures and generations within the community.

#### **SCHEDULE OF KEY PROJECT DATES:**

The 26th Annual Festival of Summer Nights will take place on 5 consecutive Saturdays, July 7 to August 4, 2018.

Following the tradition of Multi-cultural and building on partnerships with other community agencies.

Winter Nights 2018 performances will take place on: January 27, February 3, and February 18.

We are seeking community partners with different ethnicities to celebrate multi-culturalism as a community.

Completing our calendar of events, more notable performances are proposed or already scheduled: a celebration of multicultural winter festivities on December 8, 2018 and possibly the return of Kitka WinterSongs, which resonates with the Marin audience; the Mill Valley Philharmonic on November 4, 2018, and 4 concerts throughout the year with the New Century Chamber Orchestra

We will build on this year's success of our newest outreach program, Kanbar Kids. We will present a series of 3 extraordinary performing arts and culture experiences to **enrich, entertain, educate and inspire** young people and their families for 1 hour on Sundays.

**INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?**

The audience for the Kanbar Music Series comes from all of Marin County and surrounding counties. The project will serve approximately 11,500 direct attendees and an additional 4,500 people will be served via media on our Facebook page, website, [www.marinjcc.org](http://www.marinjcc.org), and YouTube channel. We will specifically target 680 children and their families who attend Venetia Valley School. 62% of these students are eligible for free or reduced-price lunch, 72% are Latino, and 42% are English Language Learners. We will target 1,000 children and their families who participate in the Osher Marin JCC preschool and day camp programs, 71 low-income seniors living in Parnow Friendship House, and 3,000 low-income residents served by the Canal Alliance, Big Brothers/Big Sisters of the North Bay, Performing Stars of Marin, Youth in Arts, and other local nonprofit partners. Audiences will engage with excellent live music and increase their experience of and appreciation for the arts as a part of their everyday lives and learn to recognize the potential of using the arts as a source of celebration, joy and inspiration as well as a coping mechanism to make it through difficult times.

We have longstanding collaborations with a number of community partners representing the intended beneficiaries. The local youth a capella group 'Til Dawn, a youth group from Performing Stars of Marin, a local high school jazz band, a local ukulele group, a local Hawaiian dance group and a local Mayan dance group have all been incorporated into Kanbar music events, allowing us to form new partnerships and reach underserved audiences.

The Summer Nights Festival is an entry point for families with young children and other underserved audiences for exposure to excellent music performances. The series introduces audiences to classical music, jazz, and traditional American folk music. Through systematic outreach and promotion, audiences are encouraged to attend indoor concerts and music events throughout the year.

**SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.**

The Kanbar Center seeks partners that are able to contribute to our efforts in one or more of the following ways:

Support our marketing efforts

We typically seek small businesses and other non-profits. In return, we promote their

efforts in the community.

Connect with hard to reach communities

We reach out to community centers, cultural centers, after school programs, senior housing and schools -- communities that might otherwise feel disconnected from the community.

Offer a cultural food or hands on project or lesson for an event

To enhance the value of the experience, we often offer dinners at a reasonable price as well as hands-on projects for the children. Partnering with arts organizations and small business cultural food vendors allows them to reach out to community as well as add to our audience's experience. Dance lessons and pre-event yoga stretches are also favorites.

**DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:**

<p><b>Organization Name:</b> [REDACTED] [REDACTED]</p> <p><b>Proposed or Committed:</b> Proposed</p> <p><b>Description of Organization:</b></p> <p>(b) (4)</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p>
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<p><b>Organization Name:</b> Marin Community Clinics</p> <p><b>Proposed or Committed:</b> Committed</p> <p><b>Description of Organization:</b></p> <p>Located in the Canal area of Marin and predominantly Latino, Hispanic and Vietnamese, this is an affordable medical clinic within the community that offers a hands-on art project for kids at Summer Nights and shares their information with the audience.</p>
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<p><b>Organization Name:</b> Parnow House</p> <p><b>Proposed or Committed:</b> Committed</p> <p><b>Description of Organization:</b></p> <p>A low-income senior living facility directly next door. We offer outreach tickets to the Summer Nights and many of the indoor season events. Our close connection has also helped increase our volunteer force from the residents.</p>
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**Organization Name:** KPOO Radio  
**Proposed or Committed:** Committed  
**Description of Organization:**

A non-profit, Latin radio station based in the San Francisco Mission District. We offer ticket give-aways on the station and they market our events to the Latin/Hispanic community.

**Organization Name:** Marin Theatre Company  
**Proposed or Committed:** Committed  
**Description of Organization:**

The Marin Theater Company is our local, beloved theater company. Our relationship of many years includes offering free tickets to events for both of our audiences and gives us terrific cross marketing opportunities through their e-mail content.

**Organization Name:** Mill Valley Philharmonic  
**Proposed or Committed:** Committed  
**Description of Organization:**

The Mill Valley Philharmonic is a non-profit, volunteer orchestra made up of local musicians. At least once a year we partner to present a concert free to the community. The Philharmonic pays a nominal amount as a rental fee for the space and together, we can offer a great family opportunity for an afternoon of classical music.

**Organization Name:** [REDACTED]  
**Proposed or Committed:** Proposed  
**Description of Organization:**

[REDACTED]

**Organization Name:** O'Hanlon Center for the Arts  
**Proposed or Committed:** Committed  
**Description of Organization:**

A small art center and gallery in neighboring Mill Valley, O'Hanlon Center hosts our Kids Zone, shares email info and our collateral information with their neighborhood and audience.

**Organization Name:** [REDACTED]  
**Proposed or Committed:** Proposed  
**Description of Organization:**



**Organization Name:** Performing Stars of Marin

**Proposed or Committed:** Committed

**Description of Organization:**

Performing Stars is a nationally recognized non-profit organization providing involvement in art, music, theater and other enrichment opportunities for low-income and at-risk children to help grow with positive influences rather than acting out in negative ways. We have worked with programmatic partnerships as well as on-going outreach, and through them have become connected with Marin City's Senior Sunshine Club.

**SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.**

Artists are chosen in order to encourage community engagement and attendance, showcase artistic quality, and promote diversity. A number of factors are considered during the artist selection process including:

- Connection/appeal to the community
- Ties to current issues that are of concern to the community
- Quality of work
- Celebration of different cultures
- Uniqueness of work
- Ability to present events that expand audiences' horizons and offer insight
- Ability to present events that bring in and appeal to multicultural, multi-generational audiences.

**BIOS OF KEY INDIVIDUALS:**

**Name:** 

**Proposed or Committed:** Proposed

**Bio including the proposed role in the project:**



[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

**Name:** [Redacted]

**Proposed or Committed:** Proposed

**Bio including the proposed role in the project:**

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

**PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.**

The Kanbar Center will promote the music series with: press releases, email communication to our list of 23,000, trading lists with other performing arts organizations, direct mail postcards to over 7,500 households, the Osher Marin JCC website, the Kanbar Center Facebook page, social media, ads in local print and online publications, advertising and free tickets through partner organizations, radio ticket giveaways, club cards at local retailers, signage at the Osher Marin JCC, posters strategically placed throughout the community, and banners across major San Rafael thoroughfares. The artists also market through their own media channels.

**PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**



Performance measures include attendance at events, redemptions of coded free ticket offers, and the number of patrons who attend additional performances. Critical reviews will be used as a measure of artistic excellence. Surveys will measure the impact of the series on audience knowledge and engagement.

Artistic excellence will be evaluated through reviews and informal feedback. The Osher Marin JCC will evaluate the project's success through ticket sales, attendance, and participation in youth activities, dance lessons, and other program components. Attendance will be tracked and reported for each event through ticketing and head counts of adults and children upon entry.

Paper or online surveys will be made available to audience members at all events with an incentive to complete the survey. Patrons purchasing tickets online will also receive an electronic survey at the end of the series. Findings will be reviewed by an internal committee and used to shape future events.

## Chamber Music Northwest Chamber Music Northwest Project Information

### Major Project Activities:

CMNW will present its 47th annual Summer Festival (June 26 - July 30, 2017) featuring up to 50 concerts and more than 100 world-renowned artists for up to 25,000 people.

A major focus of this 2017 Festival will be on the influential and growing body of work created by women composers – particularly American women creating new chamber music today. In 2017, CMNW's 47th Summer Festival will focus on compositions by women – classics, contemporary, and brand new works. We'll include classics by Clara Schumann, Fanny Mendelssohn, and Nannerl Mozart, as well as contemporary works by Unsuk Chin, Libby Larsen, Helen Grime, Augusta Read Thomas, Ruth Crawford Seeger, Joan Tower, Ellen Zwilich, and Phyllis Tate. We will also commission and present five world premieres by some of the most exciting emerging American composers today – Hannah Lash, Katie Agócs, Vivian Fung, Caroline Shaw, and a young Protégé Composer to be selected. These works will be featured in more than 20 mainstage, New@Noon, and casual concerts for up to 12,000 people. An additional sixth world premiere commission by William Bolcom will also be presented.

More than simply presenting dozens of works by women in concerts, we'll bring many of these composers to Portland to participate in free lectures, masterclasses, coachings, lunch conversations, interviews and broadcasts – all to help our community learn about their creative process, their music, and the growing impact of women on classical music. In addition, our annual live music collaboration with one of our region's leading contemporary dance company will also feature both music and choreography by women.

The Festival will also include up to 30 additional concerts of a wide variety of classic, contemporary and less traditional chamber works, including additional collaborations with one of the world's leading Tango Music educational programs, the Oregon Bach Festival, and other regional arts organizations.

Central to the Festival will be an additional 50-60 educational, community access, and audience engagement activities including concerts in neighborhood venues, an **adult education program**, brown bag lunches and pre-concert discussions with our composers and artists, and a wide range of free community concerts throughout the city, pre-concert conversations, coachings with student ensembles, master classes, and broadcasts on All Classical KQAC 89.9 FM, reaching up to an additional 50,000 listeners throughout Oregon and Southwest Washington with our recorded performances, artist interviews, previews, and live in-studio concerts.

In addition to the nearly 90 nationally-acclaimed artists in our Summer Festival, CMNW will also continue its extremely successful Protégé Project for exceptional rising-star

musicians. The Protégé Artists' summer-long professional residency includes mentorship from our festival artists, extensive performance with them in mainstage and their own concerts, and in turn, coaching young students at local music education programs.

### **Schedule of key project dates:**

Significant planning activities for CMNW's 2017 Summer Festival will take place in 2016. Festival artists and the majority of the concert program selections are typically set by December 15, 2016. The expense related to this planning, which occurs prior to the earliest start date of this grant cycle, is not included in this proposal.

Beginning January 1, 2017, the direct organization of the Summer Festival begins in earnest, including:

January 2017:

- Summer Festival schedule and concert finalized
- Summer Festival press announcement

February:

- Contracting of Summer Festival Artists
- Subscription renewal campaign

March:

- Festival Artist contracts finalized
- Production & operations logistics organized
- Subscription acquisition campaign
- Music distributed to Festival Artists

April - May:

- Artist travel booked (air, lodging & local transportation)
- Scores and parts for new commissions due
- Single tickets on sale

June: Pre-Festival events and activities

June 26 – July 30, 2017: CMNW's 2017 Summer Festival will include up to 50 concerts, with at least two-thirds featuring works by women composers. Other festival programming will include 70-80 additional free education and community engagement activities.

## **Intended Audience/Participants/Community: Who will benefit from the project and how?**

Chamber Music Northwest's 2017 Summer Festival will share the richness and diversity of exceptional chamber music with up to 75,000 people from our region, including:

- A public festival concert audience of up to 25,000 consisting of existing, new and non-traditional audiences.
- Up to 1,000 people who attend the New @ Noon contemporary music series.
- Up to 1,500 people who attend casual concerts in alternative neighborhood and "nightclub" venues.
- Up to 1,000 young people and students who participate in our Family Open Rehearsals, student rush tickets, and master classes, coachings and other educational activities for young musicians.
- More than 3,500 people at free, public preview concerts, lectures and "pop-up" performances.
- Multiple radio broadcasts reaching an audience of up to 50,000 throughout Oregon and Washington, including a large number of individuals who do not attend live musical performances.

## **Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

Reed College and Portland State University host our performances and provide many of the logistical, technical and artistic resources needed. Their music faculty includes some of our composers and annotators, and our artists interact heavily with their students. We also employ many students as interns and production staff.

We partner extensively with other arts organizations to present chamber music with dance, theater, opera, orchestra and non-traditional elements. These include partnerships with the Oregon Bach Festival, BodyVox, and Reed's Tango Music Institute. We also partner with the Portland Art Museum and other local educational institutions to present free community concerts in their spaces.

CMNW also has close partnerships with many youth music programs in our region, including Portland Youth Philharmonic, Metropolitan Youth Symphony, Community Music Center, Ethos Music Project, and Bravo Youth Orchestra connecting their young musicians with our artists.

## **Description of Key Organizational Partners:**

**Organization Name:** REED COLLEGE

**Proposed or Committed:** Committed

**Description of Organization:**

Portland's Reed College is regularly ranked as one of the most intellectual colleges in the country. Its music department offers experiences in music and instrumental study, composition and performance for a major portion of the student body, and engages students in a wide array of Portland's cultural activities. Reed's Kaul Auditorium was designed and built to host CMNW performances.

**Organization Name:** PORTLAND STATE UNIVERSITY

**Proposed or Committed:** Committed

**Description of Organization:**

Portland's Reed College is regularly ranked as one of the most intellectual colleges in the country. Its music department offers experiences in music and instrumental study, composition and performance for a major portion of the student body, and engages students in a wide array of Portland's cultural activities. Reed's Kaul Auditorium was designed and built to host CMNW performances.

**Organization Name:** OREGON BACH FESTIVAL

**Proposed or Committed:** Committed

**Description of Organization:**

Since 1970, the Oregon Bach Festival has celebrated the music and legacy of J.S. Bach, in an unequalled environment of performance, discovery, and community, during the refreshing early summer of the Pacific Northwest. In addition to dozens of concerts, OBF has offers a comprehensive education program, including the Master Class in Conducting, Organ Institute, Youth Choral Academy for high school singers from across the country, and new in 2015, the Berwick Academy chamber orchestra.

**Organization Name:** [REDACTED]

**Proposed or Committed:** Proposed

**Description of Organization:**

[REDACTED]

**Organization Name:** PORTLAND YOUTH PHILHARMONIC

**Proposed or Committed:**Committed

**Description of Organization:**

Founded in 1924, PYP is the oldest youth orchestra in the United States and the prototype for youth orchestras across the country. They provide performance and education opportunities for more than 300 young musicians with two full orchestras, a chamber orchestra, and chamber, string and wind ensembles. Key ensemble members participate in coachings and master classes with CMNW artists, and all members are regularly invited to festival performances for free.

**Organization Name:**METROPOLITAN YOUTH SYMPHONY

**Proposed or Committed:**Committed

**Description of Organization:**

Founded in 1974, Portland's Metropolitan Youth Symphony provides music education and performance opportunities for more than 400 young musicians, age 7 – 23. Their performance groups include two full orchestras and chamber music, string, jazz, and band ensembles. Key ensemble members participate in coachings and master classes with CMNW artists, and all members are regularly invited to festival performances for free or at deeply discounted student ticket prices.

**Organization Name:**COMMUNITY MUSIC CENTER

**Proposed or Committed:**Committed

**Description of Organization:**

Since 1955, CMC has provided opportunities for all ages to learn about, make and enjoy music. They offer free and affordable music classes and lessons, concerts and workshops, instrument rentals, and other resources for nearly 1,000 children and adults of all ages, instructed by a faculty of over 55 professional performing artist teachers. CMNW regularly partners with CMC to offer these students master classes, coachings and free or deeply discounted tickets for festival performances.

**Organization Name:**BRAVO YOUTH ORCHESTRA

**Proposed or Committed:**Committed

**Description of Organization:**

Founded in 2013, Bravo Youth Orchestras has already become one of the most dynamic music education programs in the Portland area. Bravo utilizes the El Sistema to improve the lives of underserved children through intensive orchestral instruction. They currently work with more than 200 young people in two urban Portland elementary schools in neighborhoods that are extremely disadvantaged and underserved – Rosa Parks School in North Portland, and Cesar Chavez School in East Portland.

**Selection of Key Individuals: Briefly describe the process and criteria for the**

## selection of the key individuals that will be involved in this project.

CMNW's highest priority is to produce concerts and chamber music of the highest artistic quality; everything we do is with the commitment to ensure that we achieve this goal. Our Artistic Director is renowned clarinetist David Shifrin, who also served as the AD of the Chamber Music Society of Lincoln Center from 1992–2004. Through his extensive contacts with the nation's finest musicians, CMNW creates its performances through the concept of a flexible ensemble to provide maximum potential for a rich, broad variety of repertoire. The artists invited to CMNW have distinguished solo careers, and/or represent some of the world's leading performing ensembles and recording artists, such as Orpheus, the St. Paul and Los Angeles Chamber Orchestras, and the New York Philharmonic. These 80-100 festival artists are deeply involved in development of the festival, working in close collaboration with David to select programs, works to be commissioned and even educational events to be offered.

### Bios of Key Individuals:

**First Name:**DAVID  
**Last Name:**SHIFRIN  
**Proposed or Committed:**Committed  
**Bio:**

Clarinetist David Shifrin has served as Artistic Director since 1981 and of the Chamber Music Society of Lincoln Center in New York from 1992 to 2004, a professor of music at Yale University, and also the Phoenix (winter) Chamber Music Festival. A three-time Grammy nominee and recipient of the Avery Fisher Prize, Shifrin has appeared with such distinguished ensembles as the Guarneri, Tokyo, and Emerson string quartets, and with major symphony orchestras worldwide.

**First Name:**PETER  
**Last Name:**BILOTTA  
**Proposed or Committed:**Committed  
**Bio:**

Executive Director Peter Bilotta has led CMNW since 2013 after serving 25 years in key leadership positions for Portland Opera, two Tony Award-winning regional theaters, and the Boy Scouts of America. He currently serves on the boards and committees for the Portland Youth Philharmonic, Oregon Cultural Advocacy Coalition, the Work for Art campaign, the Regional Arts & Culture Council (RACC), and the Business Committee for the Arts (BCA).

**First Name:**KATI  
**Last Name:**AGOCS  
**Proposed or Committed:**Committed  
**Bio:**

Hailed for merging sensuous allure with lapidary rigor, Kati Agócs diverse and growing body of work delivers a searing emotional impact. Her music is performed with increasing regularity across the U.S., Canada, and Europe. Born in 1975, Kati Agócs has served on the composition faculty at the New England Conservatory since 2008. Her music has been commissioned and performed by ensembles such as the Toronto Symphony, the Minnesota Orchestra, and Eighth Blackbird, and has been broadcast nationally.

**First Name:**HANNAH  
**Last Name:**LASH  
**Proposed or Committed:**Committed  
**Bio:**

Hannah Lash's music has been performed by numerous orchestras, and at major festivals. Lash has received numerous honors, including the ASCAP Young Composer Award, an Ives Scholarship from the American Academy of Arts, a Fromm Commission, and the Naumburg, Barnard Rogers, and Bernard and Rose Sernoffsky Prizes in Composition. Lash has held teaching positions at Harvard University, at Alfred University, and currently serves on the composition faculty at Yale University School of Music.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

Chamber Music Northwest's 2017 Summer Festival will be promoted through extensive media that reach arts audiences over a broad geographic area from Seattle to San Francisco: subscriber renewal and acquisition brochures, a wide variety of festival publicity and marketing, print and electronic media, social media, and promotional partnerships with media/retail outlets. Performances and previews of Festival performances will also be heard by a broadcast audience of up to 50,000 in regional radio programs on All Classical FM radio. High-quality CMNW performance recordings are also online at InstantEncore.com, and each of the new commissions will be recorded for potential commercial release.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance**



## **measurement related to the project.**

Chamber Music Northwest measures the success of its Summer Festival first and foremost through audience and community engagement. Ticket sales and concert attendance are the primary performance measurements, as well as participation in lectures, previews, concerts and broadcasts in advance of and during the festival.

While numbers measure one aspect of performance, an equally vital measure is direct feedback from our community and audiences. At every concert, CMNW staff and Board members solicit direct feedback at intermissions and after performances. We conduct regular quantitative audience surveys for measurement of performance, as well as qualitative audience research. Additionally, we regularly participate in extensive market and audience research as a part of Portland's highly collaborative arts community, including two major studies in the past six months.

## Community Musicworks CMW Project Information

### Major Project Activities:

CMW's longstanding urban chamber music residency will engage 150 young people, and a projected 3,000 family and community members in free programming from September through June that consists of:

1. Instrument Lessons. Through free weekly 45-minute to one-hour individual or small group lessons, students aged 6-18 form close mentoring relationships with resident musicians that are the foundation of CMW's program. Participants in a Daily Orchestra Program study five afternoons per week at Federal Hill House. All students receive the free loan of an instrument.

2. All-Play Days. On Tuesday afternoons, all students participate in studio classes, play in ensembles with peers, and participate in educational workshops by culturally diverse visiting artists.

3. Student Performances. Students and resident musicians perform for parents, peers, teachers, and friends in bi-annual community-building Performance Parties that include celebratory potluck meals. Students also perform in year-end recitals, informal Skillz Hours independently in the community.

4. Supplemental Classes and Scholarships. CMW offers free elective classes and provides scholarships for participation in local youth orchestras, private instruction, and summer camps. In each of the past five years, 3-7 CMW students have been admitted on full scholarships to the celebrated Apple Hill Center for Chamber Music.

5. Leadership Development. Advanced teen students participate in Phase II, a weekly 2.5-hour program that fosters critical thinking and leadership skills through discussion; strengthens musicianship through ensemble playing and improvisation; and builds a close-knit peer group. Each spring, Phase II students organize a Youth Salon, an evening of performance and conversation, focused on an issue that they identify. Eligible teen students also receive full scholarships for 80 hours of advising from College Visions, a nonprofit that specializes in college counseling for low-income and first-generation Rhode Island youth.

6. Professional Concerts: Central to CMW's approach is the permanent residency of professional musicians in an urban community. CMW publicly presents its twelve resident musicians and guest artists in various configurations, at venues including schools, gyms, libraries, museums, and conventional performance halls. A series of free concerts paired with dinners has drawn enthusiastic audiences. Public programs are free or low-cost, and always free to CMW families.

Works for 2017-18 will be selected to reflect a diverse repertoire that spans classical and contemporary concert music, including works that link to the cultures of participants. In 2013, CMW commissioned *Fantasia con Guayaba Habanera* from Gonzalo Grau based in Afro-Cuban rhythms (see work sample). In May 2015, CMW offered a celebration of the 50th Anniversary of the Civil Rights Act, featuring Daniel Bernard

Roumain's *Rosa Parks Symphony*. An annual dusk-to-dawn Bach Marathon event celebrates J.S. Bach with a concert featuring traditional and experimental renditions of his works. CMW also selects works that allow for performance by students and resident musicians together (as with both of the above-mentioned projects). CMW's process for selecting work for 2017-18 will reflect these past selections described above.

In a place where opportunity and hope are too often elusive, CMW empowers children to imagine and achieve new possibilities by addressing musical, personal and community development. Through our community collaborations, hundreds of young people, families, and musicians have formed community and altered their perceptions of their neighbors and the neighborhoods where they live, and the powerful role music plays in building these neighborhoods.

### **Schedule of key project dates:**

#### **September 2017:**

Weekly youth lessons, All Play Day, Phase II/III, elective classes, and Daily Orchestra Program begin and continue through June 2018

Phase II/III teen retreat

Opening street festival/family celebration/performances.

#### **October 2017:**

Sonata concert at RISD Museum

Chamber music concert at RISD Museum and at La Lupita Tacos Mexicanos

#### **November 2017:**

Visiting artist workshop for youth program during All Play Day

Bach performance weekend with overnight Bach Marathon event and concert at John Carter Brown Library, Brown University.

#### **December 2017:**

Weekly youth lessons and group music programs continue

Sonata concert at RISD Museum

#### **January 2018:**

Youth music program Performance Party

Chamber music concert at RISD Museum and at Bell Street Chapel

#### **February 2018:**

Visiting artist workshop for youth program during All Play Day

Sonata concert at RISD Museum

#### **March 2018:**

Performance / Dinner at La Lupita Tacos Mexicanos

#### **April 2018:**

Visiting artist residency and performance

#### **May 2018:**

Visiting artist workshop for youth program during All Play Day

Phase II Teen Youth Salon

Chamber music concert at RISD Museum and at Bell Street Chapel

Fellows Quartet concert in Westport, MA and Providence venues

**June 2018:**

Final Season Performance – teachers and students perform together

Additional concerts by resident artists and students will take place throughout the year.

**Intended Audience/Participants/Community: Who will benefit from the project and how?**

CMW serves students from seven under-resourced South Side neighborhoods of Providence, RI. These neighborhoods struggle with complex challenges: poverty, limited educational opportunities (Providence schools have the second-lowest Great Schools rating, the district has a 66% graduation rate, and the most recent neighborhood-based survey in 2002 documented West End graduation rates at 45%); low educational attainment (30-50% of adults have not completed high school); unemployment (pockets above 40%); disinvestment; and foreclosure ([www.policymap.com](http://www.policymap.com)). Based on a FY15 survey, our students aged 6-18 are 54% Latino, 30% African-American, 13% Caucasian, 2% Asian, and 1% Native American, evenly split between boys and girls. Over 67% qualify for free or reduced price lunch. In addition to the students who directly participate in lessons, several thousand neighborhood residents experience CMW's work through free neighborhood concerts.

Participants benefit in the following ways:

- Long-Term Involvement: CMW has a year-on-year retention rate of over 80%. The average student participates for 4.5 years, some for as long as 12 years. A 2009 evaluation found that this deep involvement helps young people develop capacity in the areas of persistence, musicianship, agency, and participation in a wider world.
- Educational Advancement: Fully 100% of CMW graduates complete high school, and over 95% go on to college, in a community with high-school graduation rates of 45%.
- Musical Accomplishments: During 2015-16, students tackled challenging repertoire, including the Mendelssohn Violin Concerto, Vivaldi Cello Sonatas, and chamber music by Schubert and Michael Nyman.
- Alumni Achievement: Graduates pursue studies in music and music education, and 8 alumni have returned to CMW as teachers and mentors. In spring 2016, Alexis Nelson became CMW's first youth music program graduate to be admitted to a conservatory: Boston Conservatory for an undergraduate performance program in viola.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

CMW selects organizational partners based on their ability to link to community members and audiences whom CMW seeks to reach; their ability to provide facilities and resources that support our programs; and a good fit between their missions and

CMW's mission to ensure that the partnership works well for both parties and is sustainable. Our core program, including Phase II, operates on the grounds of a charter school, Trinity Academy for the Performing Arts. Our Daily Orchestra Program works in partnership with the social service agency Federal Hill House, operating in the agency's space and coordinating with its on-site afterschool program. Partnerships with social service and cultural organizations, including One Neighborhood Builders, La Lupita Tacos Mexicanos, Manton Avenue Project and Rhode Island School of Design Museum, enable CMW to offer performances and short-term music programs for their constituents and other community members.

### **Description of Key Organizational Partners:**

**Organization Name:**RISD Museum  
**Proposed or Committed:**Committed  
**Description of Organization:**

The Museum of Art Rhode Island School of Design acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to Rhode Island School of Design, the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, publications, and events. CMW presents concerts at the Museum.

**Organization Name:**Federal Hill House  
**Proposed or Committed:**Committed  
**Description of Organization:**

Founded in the 1880s as a settlement house for immigrants, Federal Hill House's enduring focus has been people helping people. Today, FHH helps meet critical human needs for people of all colors and ethnic backgrounds (new arrivals and longtime residents) with services focused on helping people help themselves. A full complement of programs includes social services, emergency assistance, early childhood education, after-school, and senior programs. FHH houses CMW's Daily Orchestra Program.

**Organization Name:**La Lupita Tacos Mexicanos  
**Proposed or Committed:**Committed  
**Description of Organization:**

La Lupita is a family-run restaurant in the Olneyville neighborhood of Providence, RI. La Lupita will serve as a concert venue for Community MusicWorks, holding events that include a festive combination of music, food and community-building.

**Organization Name:**One Neighborhood Builders

**Proposed or Committed:**Committed

**Description of Organization:**

One Neighborhood Builders promotes the comprehensive revitalization of the Providence, RI neighborhoods of Olneyville and Elmwood through the creation and preservation of affordable housing, development of commercial real estate to spur economic development in the neighborhood, individual asset building, and community building and organizing. One Neighborhood Builders partners to help CMW draw the diverse populations of Olneyville and South Providence to CMW programs.

**Organization Name:**Trinity Academy for the Performing Arts

**Proposed or Committed:**Committed

**Description of Organization:**

Trinity Academy for the Performing Arts is an academically-rigorous, arts-integrated public charter school for students in grades 7-12. TAPA is a community of practice, where culture, the performing arts and an expanded learning time are all fundamental components of a rigorous academic program. TAPA is woven into the diverse and creative fabric of the city of Providence, fostering engaged, well-rounded artistic leaders. TAPA houses CMW's youth lesson programs and All Play Day.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

CMW's resident musicians have been selected for the high quality of their musical performance, their capacity to serve as teachers and mentors to young people, and their interest in developing an unconventional career at the intersection of musicianship and public service. CMW musicians have typically been in residence for at least 5-10 years. Each year, CMW selects two musicians from a national search for a two-year fellowship program, in which they become immersed in all aspects of the residency – teaching, performing, and administration. Project leadership is provided by Sebastian Ruth, Founder & Artistic Director. All participating musicians share responsibilities for teaching, performing, program development, and program administration.

## Bios of Key Individuals:

**First Name:**Sebastian  
**Last Name:**Ruth  
**Proposed or Committed:**Committed  
**Bio:**

**Sebastian Ruth, Founder & Artistic Director**, Community MusicWorks  
 Since founding CMW in 1997, Sebastian has developed an urban chamber music residency into a transformative force in the lives of young people, their families, musicians, and the community. As a CMW resident musician, he has performed with Kronos Quartet, with members of the Borromeo, Muir, Miro, Orion, and Turtle Island String Quartets, and with pianist Jonathan Biss. Sebastian is a Visiting Lecturer at the Yale School of Music, and the recipient of a 2010 MacArthur Foundation Fellowship.

**First Name:**Jesse  
**Last Name:**Holstein  
**Proposed or Committed:**Committed  
**Bio:**

**Jesse Holstein, Senior Resident Musician**  
 Jesse is a founding member of the Providence String Quartet and has been a CMW resident musician since 2001. A graduate of Oberlin Conservatory, he completed his graduate studies in violin performance with James Buswell at the New England Conservatory. Jesse is an active recitalist, orchestral, and chamber musician, and serves as concertmaster of the New Bedford Symphony. He has performed as a guest artist at the Montana Chamber Music Festival and Bay Chamber Concerts.

**First Name:**Chloe  
**Last Name:**Kline  
**Proposed or Committed:**Committed  
**Bio:**

**Chloë Kline, Education Director, Resident Musician**  
 Chloe completed the CMW Fellowship Program in 2008 as a member of the pilot class. She has studied chamber music with members of the Vermeer, Juilliard, Guarneri, Cleveland, and Tokyo string quartets, and has participated in the Aspen, Banff, and Kneisel Hall summer festivals. She holds a BA and MA in viola performance from the Shepherd School of Music at Rice University and a MA in Arts in Education

from Harvard University's Graduate School of Education.

**First Name:**Adrienne

**Last Name:**Taylor

**Proposed or Committed:**Committed

**Bio:**

**Adrienne Taylor, Resident Musician, Daily Orchestra Program Director**

Adrienne ahas brought communities together through music education and performance with Civic Orchestra of Chicago's MusiCorps and Boston Public Quartet, and as a CMW Fellow ('08-'10). Formerly assistant principal cello of Portugal's Orquestra do Norte, Adrienne has also performed with the Chicago Civic Orchestra, Eroica Ensemble, and Yo-Yo Ma's Silk Road Ensemble. She participated in Abreu Fellows Program at New England Conservatory studying El Sistema, the renowned community music education philosophy.

**First Name:**Charles "Chase"

**Last Name:**Spuill

**Proposed or Committed:**Committed

**Bio:**

**Charles "Chase" Spruill, violinist**

Chase has a BA in Violin Performance from Sacramento State University, where upon graduating, he became an Artist-in-Residence as founding violinist with the contemporary music group Citywater. He performed with Grammy nominated group El Mundo under the direction of guitarist and early music specialist Richard Savino. Chase currently holds the Concertmaster position at Townsend Opera Players under Maestro Ryan Murray, and was Acting Concertmaster of the VITA Orchestra and the Auburn Civic Symphony.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

Children and families learn about CMW through word of mouth, community organizations, schools, and media coverage. CMW admits two thirds of new students through its long waiting list, and one third from an annual lottery. A portion of seats are reserved for siblings and community partners, including nonprofit housing developers, schools and social service organizations such as One Neighborhood Builders, Federal Hill House, and Trinity Academy for the Performing Arts.



Concerts are promoted through print/email newsletters, posters, and our website, as well as through listings with partners, including the Rhode Island State Council on the Arts, the RISD Museum, New Urban Arts, CityArts, AS220, Rhode Island Philharmonic, the Rhode Island Chamber Music Series at Rhode Island College, and Brown University.

CMW has convened a marketing committee comprised of board members and other marketing professionals to strengthen marketing and media outreach strategies.

### **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

CMW collects regular evaluation data, and periodically engages outside consultants to assess impact. In 2009, CMW commissioned an outside evaluation of its youth program, and in 2016, CMW commissioned an outside evaluation of its community performance and fellowship programs.

The following data is summarized in an annual report that is reviewed by CMW staff and board:

- Demographic surveys document the number and composition of participants.
- Teachers document of each student's participation.
- Students define goals in the areas of practice, performance, and community connection, and then document progress towards goals.
- On end-of-year student self-assessment surveys, students evaluate musical technique, personal development, and self-concept (see attached).
- External markers of success, such as the number of students who enroll in college, and the number accepted to youth orchestras or summer music camps.
- Review of concert data including audience, venues, and repertoire.

**International Contemporary Ensemble Foundation, Inc.**  
**International Contemporary Ensemble**  
**Project Information**

**Major Project Activities:**

During the period of support, ICE's nationwide offerings will include approximately 100 concerts, workshop presentations, educational residencies, and audience engagement events—taking the ensemble from major performances upon the country's most prominent stages (Carnegie Hall, Lincoln Center) to community centers and public spaces in cities of varying sizes. More than 60 activities have been confirmed to date in 12 cities in 9 states (New York, Chicago, San Francisco, Los Angeles, Miami, Cleveland, Washington DC, Houston, Providence, Montclair, Ojai, Williamstown), with performances at major festivals including the Ojai Music Festival and the Lincoln Center's Mostly Mozart Festival. Performances will featuring innovative, diverse works by America's most important voices for contemporary music, including a tour of David Lang's *Anatomy Theater*, Vijay Iyer's *Radhe Radhe*, a new work by Tania Leon featuring ICE musicians performing side-by-side student musicians from Gustavo Dudamel's Youth Orchestra LA (YOLA), and Tyshawn Sorey's new song cycle inspired by songs of Josephine Baker to be staged by visionary director Peter Sellars. As a highlight, ICE will present the West Coast premiere of George Lewis' multimedia opera, *Afterword*, which celebrates the 50th anniversary of the AACM (Association for the Advancement of Creative Musicians), the Chicago-based visionary collective of black musicians which greatly advanced the American art forms of jazz and improvisation.

OpenICE, an audience engagement program that invites new listeners to experience ICE's work through an outpouring of free programming, will expand geographically to add a season of five concerts in Los Angeles with exploratory programming in several mid-sized US cities, in addition to sustaining OpenICE seasons in New York City (12 concerts) and Chicago (10 concerts). OpenICE concerts are curated by individual ICE musicians and exemplify engagement through the live premiere and repeat performances of new commissions as well as established masterpieces in public performances throughout the US, enhanced by live on-stage discussions.

EntICE is a new program in which leading composers from around the world write new works for youth ensembles and ICE, playing side-by-side. ICE musicians will guide young people—and their schools, families, and communities—through the entire collaborative process of bringing a new work to life, providing the students safe creative space for their work as well as major stages to present it. Proposed EntICE collaborations in 2018 will include Youth Orchestra LA, the San Francisco Youth Symphony and The People's Music School orchestra in Chicago.

Through digital innovation, ICE acknowledges the relevance of digital audiences in the 21st century and seeks ways to bring the "ICE concert experience" to them remotely.

DigitICE is a key component of ICE's 2017 touring, housing a virtual concert hall where high-definition videos of all OpenICE performances, as well as many performances sponsored by presenters, will be made freely accessible to anyone in the US with an internet connection. DigitICE, in conjunction with new media partnerships with WQXR/Q2 and the New York Public Library for the Performing Arts will enable the organization to vastly extend its reach.

ICE will commission 20 new works by American composers to be premiered in free and public concerts around the United States, with the goal of bringing the experience of a premiere performance to listeners in areas with limited access to contemporary music. Through our collaborative methodology, *ICElab*, the organization provides ample time and space for composers and performers to develop new works over the course of several months, encouraging the use of technology and cross-genre practices.

### **Schedule of key project dates:**

OpenICE USA Series — 24 concerts held between June 1, 2017 and May 31, 2018. We expect an additional 15 OpenICE concerts to be added to the following list:

OpenICE New York City series in partnership with Abrons Arts Center (10 concerts throughout 2017-18 season)

OpenICE New York City series in partnership with the New York Public Library for the Performing Arts (3 concerts in 2017-18)

OpenICE Chicago series in partnership with Illinois Humanities (10 concerts throughout 2017-18)

OpenICE series in Los Angeles (4 concerts throughout 2017-18)

June TBA, 2017

Ashley Fure's "The Force of Things" at Montclair State University

June 5, 2017

Vijay Iyer's "Radhe Radhe" at Da Camera of Houston

June 8-11, 2017

Ojai Music Festival 2017 - Vijay Iyer, Music Director

Includes "Radhe Radhe" and new works by Iyer

June TBA 2017

Darius Milhaud "Mere Coupable" -- new version for chamber ensemble WORLD PREMIERE

Collaboration with On Site Opera, venue TBD

August TBA, 2017  
Mostly Mozart Festival 2017 (program TBD)

September TBA, 2017  
Americas Society, *Music of the 1960's Argentinean Avant-Garde*

November TBA, 2017  
Nathan Davis' "Hagoromo" at UCLA Live

January TBA, 2018  
ICE at Stanford University presented by Stanford Live

February TBA, 2018  
Big Ears Festival, Knoxville, Tennessee

This project will involve more than 100 domestic events spread evenly during the period of support. ICE staff is currently planning these events.

**Intended Audience/Participants/Community: Who will benefit from the project and how?**

The project aims to engage music enthusiasts of all ages and backgrounds, with a particular emphasis on “near non-attenders” who are curious about new music but who may need extra encouragement to act on that curiosity. Some events will be targeted at the core contemporary music audience, while others are poised to reach “crossover” arts audiences, for example at visual art museums and galleries.

Our OpenICE program is targeted toward historically underserved communities unlikely to have access to world-class new music performances, enabling us to invest in the future of our art form by committing to the building and engagement of diverse, new audiences. In the spirit of public institutions like the public library and national public radio, ICE is able to make its strongest commitment to providing free access to knowledge by removing barriers to ICE's work. OpenICE programming serves our current audience, provides multiple entry points for new listeners, and offers opportunities for everyone to learn, fulfilling our fundamental belief that we are responsible to make our best work accessible to diverse new audiences. With the support of our partner organizations, the program aims to reach one million live and digital OpenICE listeners annually by 2019.

Additionally, the majority of live events are documented through DigitICE ([www.digitice.org](http://www.digitice.org)), our digital platform in which videos of full-length ICE performances can be freely accessed by anyone with an internet connection, especially those whose access to ICE performances may be limited to due to economic or physical barriers.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

ICE forges partnerships with organizations in new, collaborative ways. In OpenICE, each partner organization contributes in ways that ICE cannot—most notably through providing marketing support and access to a wide range of constituencies new to ICE, including audience bases outside the field of classical music. ICE views these types of partnerships as most beneficial to the future of OpenICE and is currently developing many similar reach-expanding partnerships.

With each of these entities, ICE provides the content and artistic vision while our partnerships enable us to vastly expand the reach of our programs. In this way, OpenICE fundamentally changes how we partner with institutions, empowering us to lead the field in a manner consistent with the core values of artist ownership, audience accessibility, and radical experimentalism that have defined us since our earliest performances.

**Description of Key Organizational Partners:**

**Organization Name:**Illinois Humanities (IH)

**Proposed or Committed:**Committed

**Description of Organization:**

Illinois Humanities (IH) is an educational organization dedicated to fostering a culture in which the humanities are a vital part of the lives of individuals and communities. Through its programs and grants, the IH promotes greater understanding of, appreciation for, and involvement in the humanities by all Illinoisans, regardless of their economic resources, cultural background, or geographic location.

**Organization Name:**Abrons Arts Center

**Proposed or Committed:**Committed

**Description of Organization:**

Located on Manhattan's Lower East Side, the Abrons Arts Center supports the presentation of innovative, multi-disciplinary work; cultivates artists in all stages of their creative development through educational programs and residencies; and serves as an intersection of cultural engagement for local, national, and international audiences and art-workers.

**Organization Name:**Stony Island Arts Bank

**Proposed or Committed:**Committed

**Description of Organization:**

The Stony Island Arts Bank is a hybrid gallery, media archive, library and community center in Chicago. Acting as a home for the Rebuild Foundation's archives and

collections, the radically restored building serves as a space for neighborhood residents to preserve, access, reimagine and share their heritage – and a destination for artists, scholars, curators, and collectors to research and engage with South Side history.

**Organization Name:**Henry Street Settlement

**Proposed or Committed:**Committed

**Description of Organization:**

Founded in 1893 and based on Manhattan's Lower East Side, Henry Street Settlement delivers a wide range of social service, arts and health care programs to more than 50,000 New Yorkers each year. Distinguished by a profound connection to its neighbors, a willingness to address new problems with swift and innovative solutions, and a strong record of accomplishment, Henry Street challenges the effects of urban poverty by helping families achieve better lives for themselves and their children.

**Organization Name:**Lincoln Center for the Performing Arts

**Proposed or Committed:**Committed

**Description of Organization:**

The Lincoln Center is North America's foremost performing arts venue and presenter, home to the Metropolitan Opera, New York Philharmonic, and the New York City Ballet, amongst others. The Lincoln Center produces several of the most country's most ambitious music festivals, including the annual Mostly Mozart, of which ICE is the ensemble-in-residence.

**Organization Name:**New York Public Library for the Performing Arts

**Proposed or Committed:**Committed

**Description of Organization:**

The New York Public Library for the Performing Arts houses one of the world's largest collections of materials relating to the performing arts. It is one of the four research centers of the [New York Public Library](#)'s Research library system, and it is also one of the branch libraries. The NYPLPA will co-present OpenICE programming in 2017 in its Bruno Walter Auditorium and will help ICE archive its digital performance videos.

**Organization Name:**Chopin Theater

**Proposed or Committed:**Committed

**Description of Organization:**

The Chopin Theatre is an independent arts center founded in 1990 located across the [Polish Triangle](#) in Chicago's [Wicker Park](#), considered to be one of Chicago's more artistic communities.

**Organization Name:**The People's Music School

**Proposed or Committed:**Committed

**Description of Organization:**

The People's Music School is the only completely free music school serving Chicago metropolitan area children. Founded in 1976, TPMS offers free group classes and private lessons to children and adults, regardless of their financial resources. The School today offers instruction in 13 instruments (including woodwind, piano, percussion, and string instruments), as well as voice and theory classes to more than 400 students each year.

**Organization Name:** [REDACTED]

**Proposed or Committed:**Proposed

**Description of Organization:**

[REDACTED]

**Organization Name:**Youth Orchestra Los Angeles (YOLA)

**Proposed or Committed:**Committed

**Description of Organization:**

Through Gustavo Dudamel's Youth Orchestra LA (YOLA) program — inspired by Venezuela's revolutionary El Sistema — the LA Phil and its community partners provide free instruments, intensive music training, and academic support to students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

This program will be led, administered, and evaluated by ICE's Artist Partners with financial oversight from ICE's Executive Director. The programs will be curated and performed by members of ICE's Artist Roster and overseen by ICE's co-Artistic Directors.

In 2015, ICE launched an initiative to develop its core roster into a fully-integrated entrepreneurial workforce (ICE Artist Partners), with the goal of maximizing growth potential while grounding ICE's ability to perform, collaborate and innovate at the highest international level. This initiative leverages the company's greatest resources—its artists —by bringing them into its operational model, thus eliminating the gap between artists and management. During the current season, ICE's Artist Partners comprise seven of

the company's 12-person administrative staff.

### Bios of Key Individuals:

**First Name:**Vanessa

**Last Name:**Rose

**Proposed or Committed:**Committed

**Bio:**

Vanessa Rose brings a range of experiences working in the arts and a passion for the innovative musical experiences synonymous with ICE. Her previous positions include Director of Development at the Lark Play Development Center, where she helped to lead the theater organization's expanded fundraising programs and strategic branding, and Managing Director of The Knights, a New York-based orchestra collective. While at The Knights, Vanessa developed a board of directors, created a fundraising program, and oversaw an international tour, WQXR radio residency and several recording projects. In addition, Vanessa has served as Associate Director of Patron Program and Membership at the Metropolitan Opera, cultivating and soliciting hundreds of donors and supporting key Board members in their own fundraising. In 2006, Vanessa Rose completed the League of American Orchestras' prestigious Orchestra Management Fellowship Program.

**First Name:**Claire

**Last Name:**Chase

**Proposed or Committed:**Committed

**Bio:**

Flutist Claire Chase, a 2012 MacArthur Fellow, is a soloist, collaborative artist, entrepreneur and activist for new music. Over the past decade she has given the world premieres of over 100 new works for flute, many of them tailor-made for her. She has been described as a "spectacular flutist" by *The New Yorker*, "indefatigable" by *TimeOut New York*, and a "virtuoso of amazing dexterity and sensitivity" by the *Chicago Tribune*.

Claire Chase is the flutist and co-artistic director of ICE.

**First Name:**Joshua

**Last Name:**Rubin

**Proposed or Committed:**Committed

**Bio:**

Rubin's recent appearances include engagements as soloist at the Mostly Mozart



Festival at Lincoln Center, Cal Performances, at the MCA Stage in Chicago, Miller Theatre in New York, and internationally in Poland, Mexico, Finland, Brazil, Austria, and Germany. Joshua is featured as the soloist in *Echange* by Iannis Xenakis in a forthcoming album on Mode Records. In 2012 he was featured as a soloist with the Seattle Symphony under Ludovic Morlot.

Joshua Rubin is the clarinetist and co-artistic director of ICE.

**First Name:**Ross

**Last Name:**Karre

**Proposed or Committed:**Committed

**Bio:**

Karre is a percussionist and temporal artist whose focus is the combination of media selected from classical percussion, electronics, theater, moving image, visual art, and lighting design. Karre holds a Doctorate in Music and Master of Fine Arts from UCSD, and has worked closely with renowned composers such as Pierre Boulez, Helmut Lachenmann, and Harrison Birtwistle in N. America, S. America, Europe, Asia, and Australia.

Ross Karre is ICE's percussionist and Director of Production.

**First Name:**Ryan

**Last Name:**Muncy

**Proposed or Committed:**Committed

**Bio:**

Praised for "superb" performances by *The New York Times*, saxophonist Ryan Muncy is a recipient of the Edes Foundation Prize for Emerging Artists as well as a Fulbright Fellowship and has participated in the creation of more than 130 new works. Muncy's debut solo was called "absorbing" (Alex Ross) and "one of the year's best albums" (*Time Out NY*). He holds the Doctor of Music degree from Northwestern University.

Ryan Muncy is the saxophonist and co-director of OpenICE.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

ICE partners with organizations and corporations across the country who contribute through the provision of marketing support and by granting access to a wide range of constituencies new to ICE, including audience bases outside the field of classical music. For example, the Illinois Humanities, a partner for Chicago events, will provide marketing and communications support as well as a platform for connecting its largely non-musical constituency of more than one-million people with contemporary music.

Additionally, ICE carries out its own promotional efforts through its website; free digital video library (digitice.org); blog; social media efforts, which reach a combined total of approximately one-half million people each year; and with the support of a marketing and publicity consultant who joined the ICE team in 2016.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

Monthly discussions of ICE's staff and artist roster will be the primary means of gathering critical feedback and assessing progress. Additional feedback will be sought from community and artistic partners, as well as audience members after each OpenICE event. The company will also use conventional measurements such as audience attendance, statistics for online traffic through Google analytics, and self- evaluation of live performance documentation. ICE's Director of Institutional Giving will provide interim and final reports according to any schedule specified by the NEA.

**Los Angeles Master Chorale Association  
Los Angeles Master Chorale  
Project Information**

**Major Project Activities:**

The Los Angeles Master Chorale (LAMC) requests support for a choral concert which will shine a spotlight on the work of Los Angeles-based composers whose incredible energy, talent and diversity is shaping the choral landscape. The *Lux Aeterna* concert is the second installment of the organization's "Made in LA" initiative which launched in October 2015 and positions LAMC at the nexus of a choral renaissance unfolding nationwide. There will be three performances, on June 17, 18 and 22, 2017, at the renowned Walt Disney Concert Hall.

The program will feature:

*Lux Aeterna* by Morten Lauridsen -- Celebrating a long and productive association with its former composer-in-residence, the LA Master Chorale's performance of *Lux Aeterna* will mark the first time Lauridsen's hauntingly beautiful piece will be performed in its original orchestral version at Walt Disney Concert Hall. The piece was originally commissioned by The Music Center and premiered by LAMC in 1997 and has since become one of the most popular choral works of the 20th century.

A New Work by Eric Whitacre – Superstar choral conductor and composer Eric Whitacre is serving as the LA Master Chorale's first-ever artist-in-residence. This work will be his first commission for the chorus as part of his two-year residency.

A New Work by Billy Childs – Jazz master and multiple Grammy award winner Billy Childs will create a new work for the LA Master Chorale. His first commission for the ensemble, *The Voices of Angels*, premiered on April 24, 2005.

*Iri da Iri* by Esa-Pekka Salonen -- Commissioned by the singers of the LA Master Chorale in honor of the organization's 50th anniversary, the ensemble will reprise this critically acclaimed work based on the third and concluding part of Dante's *The Divine Comedy*.

A Reprise of a New Work by Moira Smiley – Smiley will be writing a new work for the LA Master Chorale's annual High School Choir Festival in which over 900 choir students perform together in Walt Disney Concert Hall. The piece will then be reprised on the *Lux Aeterna* concert, LAMC's final subscription concert of the season, with honor students from the choir festival performing alongside the LA Master Chorale singers.

*Heavenly Home* by Shawn Kirchner – Kirchner was LAMC's Swan Family Composer-in-Residence from 2012 to 2015; this is one of the organization's favorites. One of the brightest choral composers of his day, Kirchner's compositions have been performed throughout the U.S. and abroad.

The third *Lux Aeterna* performance on June 22, 2017 will be presented as part of the 2017 Chorus America conference which the LA Master Chorale is hosting. Approximately 300 conference-goers will attend the performance and LAMC will be working with city, county and state agencies to offer the remaining seats in the 2,200-seat Walt Disney Concert Hall at no cost to targeted groups from underserved communities.

The Saturday and Sunday concert performances will be preceded by *ListenUp!*, a discussion forum led by Gershon and KUSC classical radio host Alan Chapman, which will add immeasurably to attendees' appreciation of the works they will hear. The general public can also download and listen to these discussions on the LA Master Chorale's website. The concert will be recorded live for potential future broadcast on KUSC Classical 91.5 FM, which reaches over 50,000 listeners for each broadcast, and airs for seven consecutive weeks in December 2017 and January 2018. Lastly, high school students participating in the LA Master Chorale's Oratorio Project and its annual High School Choir Festival will be invited to attend the dress rehearsal for the concert.

### **Schedule of key project dates:**

Distribution of marketing and publicity materials begins - February 2017  
 Outreach to community for concert ticket distribution begins - March 2017  
 Commissions complete - April 2017  
 7-8 rehearsals over the course of 2-3 weeks - May – June 2017  
 Invited dress rehearsal for high school students - June 16, 2017  
 Concert Performances/ListenUp! pre-concert discussions - June 17 & 18, 2017  
 Chorus America concert - June 22, 2017  
 ListenUp! posted on website - June 26, 2017  
 Concert live recording edited for potential broadcast on KUSC - June 2017

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

We anticipate that approximately 6,400 audience members from the Los Angeles region and beyond will benefit from attending three live performances of the *Lux Aeterna* concert. Of those, 1,000 people in the audience will be from underserved communities who will have free access to the LA Master Chorale's world-class artistry at the June 22, 2017 concert. The following is a partial list of community groups the organization will reach out to with the free ticket offer:

- 1) LA Unified School District high school choirs. The concert represents a great opportunity to build on LAMC's existing outreach to the 1,000 young people who come to Walt Disney Concert Hall to perform at the annual High School Choir Festival.
- 2) Music Center "Active Arts" participants. Thousands of Angelenos who come to

dance, sing and express themselves through the Music Center's ground-breaking, free arts engagement activities would welcome the chance to attend the proposed concert.

3) Grand Park festival attendees. LA's newest downtown park hosts concerts, art installations and festivals of every type throughout the year with attendees who would be likely to enjoy attending a free LAMC concert.

4) Veterans and other social services groups; With support from LA County Supervisors, LAMC will reach out to groups whose access to arts and cultural experiences are very limited.

An additional 50,000 classical radio listeners will benefit from hearing these concerts broadcast on KUSC and 200 at-risk youth from the Los Angeles Unified School District will benefit from attendance at concert dress rehearsals. The composers, Chorale singers and instrumentalists performing on the concert will benefit from having the opportunity to practice their art and to receive recognition and financial compensation for the hard work they have invested in the creation and performance of these choral works.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

The LA Master Chorale's June 22, 2017 Lux Aeterna concert is being offered in connection with the 2017 Chorus America conference, which the organization is hosting. LAMC and the concert will benefit from the national reach of Chorus America and its efforts to publicize the conference. For this concert date, special efforts will also be made to target diverse and/or low-income individuals in underserved communities who may have never heard of or experienced the LA Master Chorale's artistry. LAMC will tap its network of Music Center colleagues and government partners at the Department of Cultural Affairs, the LA County Board of Supervisors and LAUSD's Arts Education Branch to provide assistance in identifying and reaching out to community groups who otherwise might not have access to LAMC concerts, and to provide the necessary logistics and resources to be able to offer bus transportation and free parking for attendees.

**Description of Key Organizational Partners:**

**Organization Name:**Chorus America

**Proposed or Committed:**Committed

**Description of Organization:**

Headquartered in Washington, DC, Chorus America is the advocacy, research, and leadership development organization that advances the choral field. Founded as the Association of Professional Vocal Ensembles in 1977 to gain recognition for

professional choruses, today more than 5,500 choruses, individuals, businesses, and organizations throughout North America are members.

**Organization Name:**The Music Center (Performing Arts Center of Los Angeles Coun

**Proposed or Committed:**Committed

**Description of Organization:**

The Music Center is one of the largest and most highly regarded performing arts centers in the country. It is a place to experience the most innovative and critically-acclaimed performing arts in the nation, with four world-class resident companies and its renowned dance programming, The Music Center welcomes more than two million people each year to enjoy live performances as well as free arts events at its campus and at the adjacent Grand Park in downtown Los Angeles.

**Organization Name:**LA County Board of Supervisors

**Proposed or Committed:**Committed

**Description of Organization:**

The five-member Board of Supervisors is the governing body of the County of Los Angeles, a charter county. As such, it has the unique function of serving as the executive and legislative head of the largest and most complex county government in the entire United States. A civil service staff which performs the duties for the County departments and agencies serves the needs of the County's population of more than 10 million people.

**Organization** [REDACTED]

**Proposed or Committed:**Proposed

**Description of Organization:**

[REDACTED]

**Organization Name:** [REDACTED]

**Proposed or Committed:**Proposed

**Description of Organization:**

[REDACTED]

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

Artistic planning for each concert season is a collaborative process led by Artistic Director Grant Gershon whose overall vision for the concert season shapes the selection of which composers and works are chosen. President and CEO Jean Davidson and LAMC's board members and staff work in consultation with Gershon to create a concert season that is balanced, innovative, challenging for the singers and appealing to audience members. Gershon selected the works and composers featured on the Lux Aeterna concert for their artistic quality, first and foremost, and for their alignment with a broader initiative, called Made in LA, in which the organization is serving as an incubator, collaborator, commissioner and showcase for LA-based composers. (For a more detailed description of the Made in LA initiative, see Grant Gershon's attached artistic statement.)

**Bios of Key Individuals:**

**First Name:**Billy  
**Last Name:**Childs  
**Proposed or Committed:**Committed  
**Bio:**

Pianist, composer and four-time Grammy award winner, Billy Childs began publicly performing at the piano at the age of six. He has been commissioned by Esa-Pekka Salonen and the Los Angeles Philharmonic, the Detroit Symphony Orchestra under the baton of Leonard Slatkin, the Kronos Quartet, Lincoln Center Jazz Orchestra, American Brass Quintet, Ying Quartet and the Dorian Wind Quintet. Childs is the recipient of numerous awards including a Guggenheim Fellowship, a Doris Duke Performing Artist Award, and the American Academy of Arts and Letters Music Award. Notable recordings include: *Map to the Treasure: Reimagining Laura Nyro; Take for Example This...*, *Twilight is Upon Us, I've Known Rivers, Child Within, Bedtime Stories*. As a pianist, Childs has performed with music luminaries such as Yo-Yo Ma, Sting, Renee Fleming, Chick Corea, Wynton Marsalis, Jack DeJohnette, Dave Holland, Ron Carter and Chris Botti.

**First Name:**Moira  
**Last Name:**Smiley

**Proposed or Committed:** Committed**Bio:**

Singer and composer Moira Smiley is a self-described musical polyglot. Smiley earned her degree in Early Music Vocal Performance from Indiana University. Her voice and compositions can be heard on feature films, BBC & PBS television programs, NPR, and on more than 60 albums. When she's not leading her own group, VOCO, Smiley tours with Indie artist tUnE-yArDs, Irish music powerhouse Solas, The Lomax Project and Billy Child's "Laura Nyro Re-Imagined." Recent solo performances include TED, Stravinsky's *Les Noces*, the London Proms Festival, features on BBC3's The Choir, and ABC Australia's Books & Arts programs. In addition to her performing work, she is in high demand as a choral clinician, composer and arranger.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

The LA Master Chorale's marketing staff will generate interest and build community support for the proposed concerts through the distribution of season and single ticket brochures, postcards, website, and e-mail blasts as well as targeted newspaper ads and a telemarketing campaign. LAMC's website--[www.lamc.org](http://www.lamc.org)--will offer extensive concert information, and YouTube, Facebook, Twitter and other social media will drive traffic to the website. The organization's publicist will distribute press releases to more than 400 local, national, and international newspapers, magazines and online services and utilize her extensive personal contacts to generate publicity through newspaper articles, radio and TV interviews. Additional awareness about the concert will be generated through Chorus America's various print and online materials promoting the conference which are distributed to its 5,500 members nationwide.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

The LA Master Chorale will measure whether its proposed outcomes have been achieved as follows:

1. Commission and premiere new works by Eric Whitacre and Billy Childs.
2. Successfully present three performances of the *Lux Aeterna* concerts to favorable reviews.
3. Make available approximately 1,000 complimentary seats for the June 22, 2017 performance to underserved community groups.
4. Reach an attendance goal of 80% capacity for the two evening performances and



70% capacity for the matinee performance.

5. Fill BP Hall with 350 individuals at pre-concert *ListenUp!* discussions for a total of 700 people who benefit.
6. Reach an attendance goal of 200 youth at the invited dress rehearsal.
7. Make the concert recording and ListenUp! discussion available on the LAMC website and to KUSC classical radio for potential future broadcast.

**Minnesota Orchestral Association  
Minnesota Orchestra  
Project Information**

**Major Project Activities:**

The Minnesota Orchestra's Composer Institute will bring seven emerging composers to Minneapolis for a week of career seminars, mentoring sessions, and rehearsals. This unique, immersive week-long program distinguishes itself from other development and training programs by providing these composers with a Friday evening concert of their works on the subscription calendar, performed by the full Orchestra, conducted by Music Director Osmo Vänskä, and attended by an audience of more than 1,200.

Applicants wishing to participate in the Composer Institute must submit one bound and legible score of one orchestral work, up to 15 minutes in length and written within the last five years. With their score, we request a complete performance history of orchestral works the emerging composer has written, as well as the names of any other reading or performance programs to which they have submitted the work. We also request one letter of recommendation from a composition teacher or music professional. Works are selected based on artistic quality and distinctive compositional voice, determined by a panel of composers led by Project Director and Pulitzer Prize-winning composer Kevin Puts and coordinated by the American Composers Forum. Works not previously performed will be given preference.

During the Institute, composers benefit from a wide variety of career sessions, focusing on both practical composition as well as career management skills. We engage leaders in the field to provide participants with in-depth information on relevant career issues such as commissioning, music preparation, orchestra rehearsal protocol, promotion, licensing, copyrights, public speaking, media training, and publishing. Alongside the practical knowledge that participants gain, the program facilitates relationships and connections with many individuals in the professional world.

Instrument seminars are key to the experience that composers gain during the Composer Institute. Principal players in the Minnesota Orchestra meet with the composers to share the challenges and possibilities of writing for their particular instrument or section. Even more importantly, the musicians also give detailed, individualized feedback to each composer on their score, highlighting elements that may or may not work as expected in their respective parts, and describing why. Each composer also receives a personal session with Music Director Osmo Vänskä, an exceedingly rare and valuable opportunity to learn and receive feedback.

Vänskä and the musicians approach their role, and the performance of each piece, with the same rigor and professionalism as a Beethoven or Sibelius concert. Musicians receive their parts more than a month before the program begins, and each of the selected works receive four rehearsals – all open to the public.

The Composer Institute culminates in the Future Classics concert of all of the participating composers' works, performed by the full Minnesota Orchestra led by Music Director Osmo Vänskä. The Friday evening concert is attended by a live audience of more than 1,200 and broadcast to thousands more by Minnesota Public Radio. Fred Child, host of Performance Today, introduces each piece to the live and broadcast audience, and leads a short interview about the piece with its composer.

New additions to the 2017 Composer Institute are likely to include more community education and engagement activities. The Orchestra's education department is planning to create online learning modules from the program seminars, to share with high school music teachers and their students who have asked for more insight into the field of composition. Program leaders are also interested in adding a free public event, featuring the composers as well as Mr. Puts, that will further promote the Composer Institute and Future Classics concert while providing opportunities for community members to learn and ask questions.

### **Schedule of key project dates:**

Support is requested for the Minnesota Orchestra's Composer Institute, to be held January 30 - February 3, 2017, as well as final preparatory activities after January 1, 2017. Participants will be engaged in full-day sessions and activities during the five-day Institute, culminating in the Future Classics concert at Orchestra Hall in Minneapolis on Friday, February 3 for a live and broadcast audience.

Prior to the start of the above activities for which funds are requested, the Composer Institute application and selection process will be completed. The application process is now open through March 18, 2016. Participants will be selected by Project Director Kevin Puts along with a panel of composers that is chosen by our program partner, the American Composers Forum. The selected program participants will be announced in summer 2016. Selected composers must supply 3 printed copies of their score, and the score and all instrumental parts in print-ready PDF format, to the Minnesota Orchestra's librarian by August 26, 2016.

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

This career-training program is geared toward U.S. composers at an early stage in their careers, as defined in the program guidelines regarding applicant qualifications. The 2017 Composer Institute will engage a projected seven emerging composers in an intensive and immersive educational experience, broadening both their creative and career management skills and supporting their artistic and professional growth. Many participants have reported that the practical knowledge they acquired throughout their participation has helped to strengthen their work and their professional self-confidence.

The program has paved the way for wider recognition and subsequent performances of participating composers' work by professional orchestras. Institute alumni have been commissioned by the Los Angeles Philharmonic, Cleveland Orchestra, New York Philharmonic, Carnegie Hall, New York Youth Symphony, American Composers Orchestra, the MATA Festival, and others. Alumni have also gone on to receive career-advancing awards and recognition, including four Berlin Prizes.

The project also benefits our musicians, who are challenged by learning and performing new works, as well as local, regional, and national audiences who discover emerging composers and learn about the work they are creating. In terms of audience engagement, we have maintained an engaged constituency for the Future Classics concerts that in January 2016 included 1,207 local audience members, and thousands more for the live-stream broadcast.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

The Minnesota Orchestra's Composer Institute, run in partnership with the American Composers Forum, began as an outgrowth of a new music reading program for Minnesota composers called Perfect Pitch, which was launched during the 1995-96 season. Perfect Pitch was reformulated in 2001 as the Composer Institute, as the program's focus broadened and national participation was invited. The Minnesota Orchestra's collaboration with the American Composers Forum has been maintained throughout the life of the program. The Forum now manages the score submission process for Composer Institute, brings word of the program to its large body of constituents, presents at Institute seminars, and serves as a resource to program participants, as well as in an advisory capacity to the Orchestra's program staff. The Forum's extensive expertise in programs and activities in support of composers and new music makes them an invaluable partner for the Composer Institute.

**Description of Key Organizational Partners:**

**Organization Name:**American Composers Forum

**Proposed or Committed:**Committed

**Description of Organization:**

The American Composers Forum is one of the nation's premier composer service organizations, with programming that reaches all 50 states. Through granting, commissioning, and performing programs, the Forum provides composers with resources for professional and artistic development. Linking composers with communities, the Forum fosters demand for new music, enriches communities, and helps develop the next generation of composers, musicians, and music patrons.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

The Composer Institute is directed by Pulitzer Prize-winning composer Kevin Puts. The emerging composer selection process is coordinated by the American Composers Forum, with applications adjudicated by a panel of composers. Past panelists have included composers such as Derek Bermel, Lisa Bielawa, Michael Daugherty, David Duzbay, Ingram Marshall, Paul Moravec, Roberto Sierra, Augusta Read Thomas, previous Institute Director Aaron Jay Kernis, and the current Institute Director. All emerging composers must be current U.S. residents at the early stages of their professional careers. Past Institute participants are ineligible. Only one symphonic work per composer is considered, and submitted works may not have received a performance or reading by an orchestra with an annual budget of more than \$3.6 million. Preference is given to unperformed works. There is no application fee.

**Bios of Key Individuals:**

**First Name:**Kevin  
**Last Name:**Puts  
**Proposed or Committed:**Committed  
**Bio:**

PROJECT DIRECTOR

Mr. Puts won the 2012 Pulitzer Prize for the opera SILENT NIGHT, commissioned and premiered by Minnesota Opera, where his adaptation of THE MANCHURIAN CANDIDATE premiered in 2015. His work has been commissioned and performed by leading orchestras worldwide, including the New York Philharmonic and Zurich Tonhalle Orchestra, and by major chamber ensembles. He became Director of the Minnesota Orchestra's Composer Institute in 2014 and has been faculty of Baltimore's Peabody Institute since 2006.

**First Name:**Osmo  
**Last Name:**Vänskä  
**Proposed or Committed:**Committed  
**Bio:**

CONDUCTOR/MUSIC DIRECTOR

Internationally renowned for his compelling interpretations of the standard, contemporary and Nordic repertoires, Finnish native Osmo Vänskä is the Minnesota Orchestra's tenth music director. Achievements have included critically acclaimed European, national, and regional tours and recording projects, including the 2014 won a Grammy Award for Best Orchestral Performance. He has worked with many major American and European orchestras and is a highly sought-after guest conductor across the globe.

**First Name:**Mele  
**Last Name:**Willis  
**Proposed or Committed:**Committed  
**Bio:**

**PROJECT MANAGER**

Ms. Willis joined the Minnesota Orchestra in 1996 and currently serves as Artistic Projects Manager. She has served on the Education & Community Outreach Leadership committee of the League of American Orchestras, including as co-chair. Ms. Willis is a former music teacher and professional singer who holds an undergraduate degree from Luther College in vocal music and English and a graduate degree in music education from the University of Hawaii.

**First Name:**Kevin  
**Last Name:**Smith  
**Proposed or Committed:**Committed  
**Bio:**

**PRESIDENT & CEO**

Kevin Smith is a widely respected Twin Cities arts leader who previously served as President and CEO of Minnesota Opera from 1986 to 2011, during which time the Opera was recognized for artistic excellence, new contributions to repertoire, artist development, and progressive community education. He also helped establish the Ordway Center's Arts Partnership. He served as Opera America's field consultant from 2011 to 2014, working with organizations across the U.S. to sustain their viability.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

The Composer Institute opportunity is promoted on the Minnesota Orchestra and American Composers Forum websites. We disseminate program information and guidelines, in print and e-mail, to music schools across the U.S. The program and Future Classics concert is also featured in our season promotions, including the season brochure and online concert schedule.

To promote the week's activities and Future Classics concert, we post information on the Orchestra's website and issue a program-specific press release to 150 local and national contacts. A month before the concert, we distribute 10,000 concert postcards and list it in another mailer to 30,000. We collaborate with Minnesota Public Radio, which provides promotional support and coverage of the activities on-air and online, and which live-streams the concert through their website. We also post information about the program and concert via Facebook and Twitter (14,000+ followers each) and other social media platforms.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

The Minnesota Orchestra works with program participants, the American Composers Forum, seminar teachers, our musicians, and other program personnel to collect information about the program's impact and results. We measure success based on participant feedback provided in written evaluations, the number of program applicants (projected: 180 from 30 states), the panelists' assessment of the work submitted by applicants, and an artistic assessment of the concert by the composers, our musicians and our Music Director. The program is refined based on this feedback, including the recent addition of a fourth full rehearsal with the Orchestra as well as an additional media-training opportunity. We also measure success based on concert attendance (1,200 projected), and feedback from live and broadcast audiences received via email and social media platforms. Finally, each year one participant is selected to blog about the experience throughout the week on the Minnesota Orchestra website.