THE MINNESOTA ORCHESTRA AND
THE AMERICAN COMPOSERS FORUM,
IN COOPERATION WITH
SUBITO MUSIC CORPORATION,
PRESENT

THE TWELFTH ANNUAL
MINNESOTA ORCHESTRA
COMPOSER INSTITUTE

JANUARY 12-16, 2015

The 2015 Minnesota Orchestra Composer Institute is generously sponsored by ASCAP, the National Endowment for the Arts, Catherine L. and Gerald B. Fischer, Jack and Linda Hoeschler Family Fund of The Saint Paul Foundation, Hella Mears Hueg and Bill Hueg, and David and Judy Ranheim.
Welcome to the 12th year of the Minnesota Orchestra Composer Institute! We are thrilled that this program has returned to Orchestra Hall—it’s a tribute to the friends, funders and listeners who have supported the Institute since its inception, and especially to music director Osmo Vänskä and all members of the Minnesota Orchestra, who are committed not only to the great repertoire of the past, but also to fostering the growth of vital new work from today’s brightest young voices. The Institute earned a reputation of great prestige under the leadership of Aaron Jay Kernis. It is a great honor for me to bring my own experience and ideas to the program as it enters a new era.

Every year the Institute presents live performances of new works by emerging composers from across the nation. It also offers advanced training seminars to the composers and others who attend as auditors. The week culminates in our Future Classics concert, conducted by Osmo Vänskä, which features one work by each participating composer. Adding still more interest to the event is a live interview of each composer, this year by Performance Today host Fred Child.

The seven composers invited as this year’s Institute participants will expand their understanding of orchestral writing as their works come alive through the artistry of the Orchestra’s musicians. Intensive workshops with musicians, one-on-one mentoring sessions, meetings with Osmo Vänskä and seminars with leaders in the music industry will hone the composers’ skills for both the business and artistic sides of their professions. These unique collaborations allow the Composer Institute to open doors to the professional orchestra world that are often inaccessible to aspiring composers.

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

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

Kevin Puts, director, Composer Institute

Osmo Vänskä, conductor

Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, has earned wide acclaim for his support of contemporary works and composers, and has received a Champion of New Music Award from the American Composers Forum. In 2006 he expanded the Composer Institute to include the evening Future Classics concert, with which he has since introduced Minnesota audiences to 44 new works. Additional works he has premiered with the Orchestra range from concertos by Rautavaara and MacMillan to the oratorio To Be Certain of the Dawn, composed by Stephen Paulus to a libretto by Michael Dennis Browne. For a more complete profile, please see page 12 of Showcase magazine or visit minnesotaorchestra.org.

Kevin Puts, director

Kevin Puts, now in his first season as director of the Minnesota Orchestra Composer Institute, won the 2012 Pulitzer Prize for the opera Silent Night, which was commissioned and premiered by the Minnesota Opera. His work has been commissioned and performed by leading orchestras worldwide, including the New York Philharmonic, Boston Pops and Zurich Tonhalle Orchestra, and by major chamber ensembles. He has written four symphonies as well as concertos for premiere by Yo Yo Ma, Evelyn Glennie, Makoto Nakura, Michael Shih, Bil Jackson and Jeffrey Kahane. Puts’ upcoming projects include a song cycle, a chamber opera and two full-scale operas, including his second Minnesota Opera commission: an adaptation of Richard Condon’s novel The Manchurian Candidate, with libretto by Mark Campbell, to be premiered in March 2015. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore. For more information, visit kevinputs.com.
Fred Child, host

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

Kati Agócs / Perpetual Summer

**PROGRAM NOTE**

*Perpetual Summer* was commissioned by the National Youth Orchestra of Canada, for which I was composer in residence, in celebration of the ensemble's 50th anniversary. It is scored for large orchestra with a sextet of amplified, processed solo strings, and with amplified harpsichord as a continuo instrument—setting up a dialogue between soloists and orchestra that recalls the Baroque concerto grosso. Elegiac in tone, it is cast in three movements that are performed without pause. The music features an interplay of weights and densities, as a battle of chiaroscuro unfolds across a canvas of 12 minutes. It premiered in July 2010 at the National Arts Center in Ottawa with Jacques Lacombe conducting, and was revised in 2012. This performance is the premiere of the revised version.

—Kati Agócs

Kati Agócs’ music has been commissioned and performed by the Toronto Symphony Orchestra, Boston Symphony Orchestra Chamber Players, Boston Modern Orchestra Project, American Composers Orchestra, Eighth Blackbird, Metropolis Ensemble, Albany Symphony Orchestra, National Arts Centre Orchestra and numerous other orchestras, ensembles and soloists. Among her honors and awards are the Arts and Letters Award in Music from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Brother Thomas Fellowship from the Boston Foundation, the Leonard Bernstein Fellowship from the Tanglewood Music Center, a Fulbright Fellowship and a Jacob Javits Fellowship from the United States Department of Education. Born in Canada of Hungarian and American background, she earned doctoral and master’s degrees in composition from the Juilliard School, where her principal teacher was Milton Babbitt. Since 2008 she has served on the composition faculty at the New England Conservatory in Boston. Boston Modern Orchestra Project will release a CD of her orchestral works on the BMOP/sound label later this year. More: agocsmusic.com.

Eugene Birman / Manifesto

**PROGRAM NOTE**

A faraway folk-song of unknown provenance; the memory of things that might not have ever been; the music one hears in the gaze of one’s reflection. I have explored paradoxes in my music before, but never has a piece been so obsessive, so obsessively devoted to finding the sound of the surreal, quantum world of the senses. From the external silence into a deepening inner cacophony where each motion, each blinking of an eye is an event of music, I tore out what sounded to me like a folk song. Its every gesture, motion, shape, its unfamiliarity, its faltering presence in my memory, formed the totality of this piece. There is nothing more here but that. Manifesto was written for and commissioned by the London Philharmonic Orchestra and premiered in June 2014 at the Southbank Centre in London.

—Eugene Birman

Eugene Birman has received commissions and performances from such ensembles and orchestras as the London Philharmonic, BBC Singers, Latvian Radio Choir, Eric Ericsons Kammarkör, Juilliard Symphony, Sinfonietta Riga, Tallinn Chamber Orchestra, Estonian National Male Choir, the World Youth Symphony Orchestra, Divertimento Ensemble, Ensemble U; Resonabili, Quartetto Prometeo, Cavaleri Quartet and PUBLIQuartet, Accademia
Profiles and Program Notes

Musicale Chigiana, Milan Conservatory and members of the Deutsches Oper, and by soloists Maurizio Ben Omar, Oren Marshall, Iris Oja and Axel Strauss. He has appeared on many media outlets including CNN, BBC World TV, NPR’s All Things Considered and Good Morning America. Born in Latvia, he is a former student of John Adams, Samuel Adler, Luis Bacalov, David Conte, Azio Corghi and Christopher Rouse. He earned a master’s degree from the Juilliard School, a bachelor’s in economics from Columbia University, and a Diploma di Merito from the Accademia Musicale Chigiana in Siena, Italy. He is now pursuing a doctorate in music at the University of Oxford, Christ Church. An alumnus of the Fulbright grant program, he received a full grant for studies in Estonia. More: eugenebirman.com.

Texu Kim / Splash!!

Program Note
Splash!! begins with a musical scene reminiscent of children playing with water balloons. Balloons of different colors and shapes drop rapidly from the sky. As they hit the ground, the balloons burst and water splashes everywhere. The second section illustrates a dancing fountain—still energetic but slightly more elegant. In the middle, there is a peaceful and shimmering moment comprising scattered gestures. This piece has a loose rondo form and abundant structural twists that will let listeners’ predictions take a surprising turn, just to add more fun. The original version of Splash!! was premiered in 2009 by the Isang Yun Festival Orchestra in Seoul, conducted by Chi-Yong Jung. It was revised in 2012 for tonight’s performance.

–Texu Kim

Biography
Texu Kim’s works have been performed from Europe to South Korea to the U.S. by such groups as Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, Ensemble Reconsil Vienna, Seoul Philharmonic Orchestra and Ensemble TIMF, as well as at the Aspen Music Festival and School, American Guild of Organists National Convention and American Choral Directors Association Central Division Conference. He has earned awards and honors including the ASCAP/SCI Commissioning Competition, American Prize and Isang Yun International Composition Prize. He serves as composer in residence with both the Korean Symphony Orchestra, which will premiere two of his pieces in 2015, and New York’s Ensemble 212. In addition to composing original works, he has arranged and orchestrated music for such major occasions as the opening ceremony of the 2014 Paralympic Winter Games. His principal teachers are Unsuk Chin, Sven-David Sandström, Claude Baker, David Dzubay, and Sangjick Jun. He is pursuing a doctorate at Indiana University, where he served as an associate instructor in music theory. He holds master’s and bachelor’s degrees from Seoul National University. More: texukim.com.

Loren Loiacono / Stalks, Hounds

Program Note
As little girls, my sisters and I spent countless hours playing a computer game based on Barbie’s Dream House. The best part was that clicking on the walls, furniture, et cetera, produced a distinctive sound effect: a flourish of harps and trilling woodwinds. Years later, listening to Ravel’s Daphnis and Chloe for the first time, I discovered that this stock “pretty noise” from the Barbie game was a nearly-verbatim quote from Ravel! The idea that something so beautiful and meaningful could be decontextualized and transformed into a stock sound was extremely unnerving, but also intriguing. In Stalks, Hounds, I aimed to recapture that phenomenon. It opens with that same Ravel flourish, slightly deformed by the addition of strings and percussion. The gesture is isolated, triggered repeatedly as if someone were pushing a button (or clicking a mouse). The gesture is continually transformed, deteriorating from its initial surreal familiarity to a place both claustrophobic and alien.

–Loren Loiacono

Biography
Loren Loiacono’s music has been performed at such venues as Carnegie Hall, the DiMenna Center and St. Petersburg’s Small Hall by ensembles including the St. Petersburg Chamber Philharmonic, Eastern Connecticut Symphony Orchestra, Yale Philharmonia, Yale Symphony Orchestra, 5th House Ensemble and Argento Ensemble. A native of New York, she is pursuing her doctorate at Cornell University, where she is a student of Steven Stucky, Roberto Sierra and Kevin Ernste. She received master’s and bachelor’s degrees from Yale University, where her teachers included Martin Bresnick, David Lang, Ezra Laderman, Christopher Theofanidis,
Kathryn Alexander and Michael Klingbeil. She received ASCAP’s Morton Gould Award twice; she also won New York Youth Symphony’s First Music Commissioning Program and was honored by the National Foundation for the Advancement of the Arts. She has been a fellow at the Bang on a Can Summer Music Festival and other festivals. She is a founding member and current development director of Kettle Corn New Music. More: lorenloiacono.com.

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Evan Meier  /  Fire Music

PROGRAM NOTE
In Fire Music, I experimented with the wide range of sounds and colors that were available to me in an orchestra. It is also an experiment in form, made up of contrasting sections that unfold somewhat haphazardly, frenetically stumbling from one thought to the next. The title translates this central conceit of the music’s organization—the form itself behaves like a kind of conflagration. An initial spark ignites some tinder, which then gradually builds until it exhausts itself and finds a new source of fuel or arrives at a new section. I intended for the orchestra itself to sound “fiery”—at times it crackles, pops and burns with intensity. Underlying this is a long-term sense of increasing coherence; seemingly disjointed, or noisy, sounds gradually transform into melodies and harmonies. The culmination coincides with the emotional climax, as well the only instance of a proper cadence. The music then trails off, like dying embers.

—Evan Meier

BIOGRAPHY
Evan Meier’s music has been performed throughout America and abroad by the Aspen Contemporary Ensemble, Great Noise Ensemble, Capital City Symphony, Nimbus Ensemble, Nicholas Photinos of eighth blackbird, Calyx Quartet, Youth Orchestra of Prince William County, University of Maryland Percussion Ensemble, Chapman University Wind Ensemble and Chapman University New Music Ensemble. His one-act chamber opera, The Last Act of Revolution, was presented by New York City Opera’s VOX Festival in 2012. A native of California, he holds degrees from Chapman University, California State University Northridge and the University of Maryland, where he served as the artistic director of TEMPO, the university’s new music ensemble. In 2013, with Thomas Hunter and Geoff Sheil, he founded the new music ensemble the Radical Sound. This season he serves his second year of residency with the American Lyric Theater in New York. He also serves as the theory chair at Levine Music in Washington, D.C., and teaches music theory at Towson University in Maryland. More: evanmeiermusic.com.

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Matthew Peterson  /  Hyperborea

PROGRAM NOTE
The ancient Greeks believed that a blessed realm—Hyperborea—existed in the Far North, above the reach of the north wind. One summer night in 2010 I was out in my boat, watching the sky darken over the lake Skedviken in Sweden’s coastal Roslagen region. The sun never set to the north, and a pink glow remained on the horizon all night. Seeing that glow inspired thoughts of mythical Hyperborea. My Hyperborea is a musical journey inspired by an ode of the ancient Greek poet Pindar, as well as by the horizons of the far North, especially the sea and sky of my home near Sweden’s Baltic coast. Glistening arpeggios of string harmonics, deep-sea contrabass pedal-tones, woodwind cries and flutterings, and swells in brass and percussion shape a sonic seascape of waves and light. Commissioned by the St. Olaf Orchestra, it premiered on that ensemble’s 2011 tour. It was recently awarded the 2014 ASCAP Rudolf Nissim Prize.

—Matthew Peterson

BIOGRAPHY
Matthew Peterson’s expansive musical output ranges from a chamber opera based on Wisconsin court cases to modern settings of sacred texts to stunning orchestral soundscapes. His music has been commissioned and performed across Europe and North America, including by the Atlanta Symphony Orchestra, Uppsala Chamber Orchestra, St. Olaf Orchestra and Vanemuine Symphony; numerous chamber ensembles; vocal ensembles such as Chanticleer, Cantus Novus and VocalEssence; and opera companies Fort Worth Opera, Opera Vista and St. Olaf Lyric Theater. He has received international accolades including grand prize in the 2014 Uppsala Tonsättartävling, two BMI student composer awards and the 2014 Fort Worth Opera Frontiers Festival award for chamber opera. Since leaving the U.S. six years ago on a Fulbright Grant to Sweden, he has split his time between...
Michael Schachter / Freylekhe Tanzen

PROGRAM NOTE
Freylekhe Tanzen, which in Yiddish means “joyous dances,” is essentially a love letter to the liturgical and folk music of European Jewry. In the 19th century, roving bands of Klezmer musicians made their livelhoods by showing up unannounced at weddings, funerals and other festivities, and aggressively serenading the guests with send-ups of popular tunes until they were paid to leave. Though I sincerely hope my work does not elicit this particular response from its audiences, I did try to capture a likeminded irreverent spirit in Freylekhe Tanzen, cheekily poking fun throughout at some of the hallmarks of the orchestral repertoire. The work's thematic material draws on the iconic blasts of the shofar (ram's horn) that punctuate important Jewish religious events, as well as 19th-century Klezmer tunes. The first half evokes the slow 3/4 dance style known as a Zhok, a cousin of the jig, which gives way to a lively Freylekh, the cornerstone dance style of Klezmer literature before the mid-20th century. The work was premiered in 2012 by the University of Michigan Symphony Orchestra, conducted by Matthew Dell.

–Michael Schachter

BIOGRAPHY
Michael Schachter’s music has been performed by such ensembles as Alarm Will Sound, New York Virtuoso Singers, Vocal Essence Ensemble Singers, University of Michigan Symphony Orchestra and Symphony Pro Musica. He is currently working on commissions for the Naples Philharmonic, 21st Century Ensemble, Concord Chorus and bass-baritone Davone Tines. His work has received awards and honors from the ASCAP Morton Gould Awards, BMI Student Composer Awards and American Composers Forum, as well as special distinctions in the ASCAP Rudolf Nissim Prize. He is a joint doctoral candidate in music theory and composition at the University of Michigan in Ann Arbor, where he is also active as a classical and jazz pianist. He earned his bachelor’s degree from Harvard, where he was awarded a fellowship for a year studying South Indian classical music in Chennai, India. More: michaelschachter.com.

COMPOSER INSTITUTE

The Minnesota Orchestra Composer Institute benefits from the support of many partnering organizations and individuals. Our closest and longest-term partner is the St. Paul-based American Composers Forum (ACF), which manages the score submission process, brings word of the program to its large body of constituents—and serves as the Institute’s greatest friend, advisor and resource, continually helping to fine-tune and expand the program. This year, for the second time, Subito Music Corporation joins the partnership with a publisher mentoring program.

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

ACF is one of the nation’s premier composer service organizations, with programming that reaches composers and communities in all 50 states. Its 1,800 members include composers, performers, presenters and other individuals and organizations that share the Forum’s goals and support new music. Members come from both urban and rural areas; they work in virtually every musical genre, including orchestral and chamber music, “world” music, opera and music theater, jazz and improvisational music, electronic and electro-acoustic music, and sound art. More: composersforum.org.

Subito Music Corporation (SMC) is an industry leader in publishing, producing and distributing concert music. The new Subito Composer Fellowship is a one-year publisher mentoring program that will offer one Composer Institute participant professional promotional support for his/her work on the Future Classics concert, as well as on-site training to build a working knowledge of today’s classical music publishing industry.

SMC’s services for composers and publishers include engraving, printing, rental, sales and copyright administration. SMC is a partner in developing three products for sheet music distribution: CD Sheet Music”, The Orchestra Musician’s CD-ROM Library™ and LibraryMusicSource.com. In addition, SMC publishes its own roster of award-winning composers under the Subito (ASCAP) and Notevole (BMI) imprints; represents the music of composers published in other catalogs; and distributes CD Sheet Music™ and The Orchestra Musician’s CD-ROM Library™. More: subitomusic.com.
**SEMINAR AND EVENT SCHEDULE**

**MONDAY, JANUARY 12**

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

10:15-11:45 am | Target Atrium
**UPPER STRINGS SEMINAR**
Roger Frisch

12:00-2:00 pm | Target Atrium
**LUNCH AND INTRODUCTION TO THE AMERICAN COMPOSERS FORUM**
John Nuechterlein and Craig Carnahan

2:30-3:45 pm | Target Atrium
**PUBLIC SPEAKING**
Andrea Shada

4:45-6:15 pm | Target Atrium
**BRASS SEMINAR**
Charles Lazarus

**TUESDAY, JANUARY 13**

9:00-10:30 am | Target Atrium
**SESSION WITH KEVIN PUTS**

10:30 am-12:30 pm | Target Atrium
**SELF-PUBLISHING AND SCORE/PART PREPARATION**
Bill Holab

1:00-1:30 pm | Target Atrium
**MEDIA TRAINING**
Fred Child

1:30-3:00 pm | Rehearsal Room
**PERCUSSION SEMINAR**
Brian Mount

3:30-5:00 pm | Rehearsal Room
**HARP SEMINAR**
Kathy Kienzle

**WEDNESDAY, JANUARY 14**

9:00-10:30 am | Conference Room
**MENTORING SESSIONS WITH KEVIN PUTS**

11:00 am-12:30 pm | Target Atrium
**CAREER-BUILDING SEMINAR**
Kevin Puts and Asadour Santourian

1:30-3:00 pm | Target Atrium
**LOWER STRINGS SEMINAR**
Thomas Turner

**THURSDAY, JANUARY 15**

9:30-9:40 am | Music Director’s Studio
**COMPOSER MEETINGS WITH OSMO VÄNSKÄ**

10:00 am-12:30 pm | Orchestra Hall Auditorium
**ORCHESTRA REHEARSAL**

12:45-1:15 pm | Music Director’s Studio
**COMPOSER MEETINGS WITH OSMO VÄNSKÄ**

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

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

**FRIDAY, JANUARY 16**

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

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

3:00-4:30 pm | Cunningham Green Room
**COFFEE AND CONVERSATION WITH SUBITO MUSIC CORPORATION REPRESENTATIVES**
Steve Culbertson and Deborah Horne

7:00 pm | Conference Room
**MEETING WITH FRED CHILD**

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

*Events open to the public.*
Program Management
Kevin Puts, Composer Institute director
Mele Willis, artistic projects manager

Seminar Faculty
Craig Carnahan, vice president of programs, American Composers Forum
Steve Culbertson, founder and president, Subito Music Corporation
Bill Holab, owner, Bill Holab Music
Deborah Horne, promotion director, Subito Music Corporation
James M. Kendrick, attorney, Alter & Kendrick, LLP; secretary and a director of The Copland Fund
John Nuechterlein, president, American Composers Forum
Frank J. Oteri, composer advocate, New Music USA; founding editor of NewMusicBox
Kevin Puts, composer
Asadour Santourian, Minnesota Orchestra artistic advisor
Andrea Shada, professor of communication studies, University of Minnesota

Minnesota Orchestra: Instrumental Seminar Faculty
Roger Frisch, associate concertmaster
Kathy Kienzle, principal harp
Charles Lazarus, trumpet
Brian Mount, principal percussion
Thomas Turner, principal viola

Music Director Osmo Vänskä

Minnesota Orchestra Musicians

American Composers Forum

ASCAP

Subito Music Corporation

Composer Selection Panel
Sarah Hicks, Aaron Jay Kernis, Kevin Puts, Sean Shepherd, Augusta Read Thomas

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

—Ming-Hsiu Yen, 2008 Composer Institute participant

“Every year, our audience is held spellbound by these young composers, and every year, I learn something new about what music can be, and where it might be going next.”

—Sam Bergman, Minnesota Orchestra violist