The Minnesota Orchestra and American Composers Forum present

The 14th Annual

MINNESOTA ORCHESTRA COMPOSER INSTITUTE

JANUARY 30-FEBRUARY 3, 2017
Welcome to the Minnesota Orchestra Composer Institute! We’re thrilled that this program continues to thrive in its 14th year—it’s a tribute to the friends, funders and listeners who have supported the Institute since its inception, including founding director Aaron Jay Kernis, our partners at the American Composers Forum, and especially Osmo Vänskä and all members of the Minnesota Orchestra, who are committed not only to their spirited devotion to the great repertoire of the past but also to fostering the growth of vital new work from today’s brightest young voices.

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

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

It is with deepest appreciation that we recognize Minnesota Orchestra Director Emeritus and longtime Composer Institute supporter Hella Mears Hueg for her major gift that is supporting and sustaining the program annually for five years. We’re grateful for her wonderful dedication and generosity.

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

Kevin Puts, Composer Institute director

Kevin Puts, Composer Institute director

Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, has earned wide acclaim for his support of contemporary works and composers, and has received a Champion of New Music Award from the American Composers Forum. In 2006 he expanded the Composer Institute to include the Future Classics concert, with which he has since introduced Minnesota audiences to 58 new works. Additional works he has premiered with the Orchestra range from Olli Kortekangas’ Migrations and 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 6 of February 2017 Showcase or visit minnesotaorchestra.org.

Osmo Vänskä, conductor

Kevin Puts, now in his third season as director of the Minnesota Orchestra Composer Institute, won the 2012 Pulitzer Prize for the opera Silent Night, which was commissioned and premiered by the Minnesota Opera. His work has been commissioned and performed by leading orchestras in the U.S. and abroad, including the New York Philharmonic, Boston Pops, Zurich Tonhalle Orchestra and Minnesota Orchestra. He has written five symphonies as well as concertos premiered by prominent soloists including Yo-Yo Ma and Evelyn Glennie. Among his recent projects are the opera The Manchurian Candidate, commissioned by the Minnesota Opera and premiered in 2015; the orchestral work The City, co-commissioned by the Baltimore Symphony and Carnegie Hall and premiered in 2016; and a new work for soprano and orchestra based on the personal letters of Georgia O’Keeffe, premiered in November 2016 with Renée Fleming as soloist. September 2017 will see the premiere of his first chamber opera, an adaptation of Peter Ackroyd’s gothic novel The Trial of Elizabeth Cree, commissioned by Opera Philadelphia with libretto by Mark Campbell. 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: [yourclassical.org](http://yourclassical.org).

Katherine Balch / Leaf Catalogue

**PROGRAM NOTE**

*Leaf Catalogue* unfolds in two parts: a hastening that swells to a sudden stillness—a blunt juxtaposition of ebullient momentum and suspended inertia. It is an ode to all the tiny little netted veins, the malachite spines and splinterly emerald epidermi, the viridian curves and fern-green webs turned to sea-foam in the sun. *Leaf Catalogue* was written for and premiered by the Yale Philharmonia in December 2015, and later read and recorded by the American Composers Orchestra as part of the 25th annual Underwood New Music Readings at Columbia University.

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**BIOGRAPHY**

Katherine Balch writes music that explores drama and lyricism through textural soundscapes. Her work has been commissioned and performed in the U.S. and abroad by ensembles including the Albany Symphony Orchestra, Ensemble Intercontemporain, International Contemporary Ensemble, FLUX quartet, New York Virtuosos Singers, AleaIII and wildUp in venues such as Carnegie Hall, Wiener Konzerthaus and Walt Disney Concert Hall. She has received fellowships from the Aspen, Norfolk and Fontainebleau music festivals, IRCAM’s Manifeste and the Los Angeles Philharmonic’s National Composers Intensive. Recent recognitions of her music include the grand prize in the International Society of Bassists composition competition, two ASCAP Morton Gould Awards, Fontainebleau’s Prix du Composition, Yale’s Alumni Associate Prize and the Woods Chandler Memorial Prize.

Balch’s upcoming projects include new works for the Tokyo Symphony and the Albany Symphony Orchestra, and a residency and new work for the MANCA Festival in Nice, France. She is an alumna of the Tufts University/New England Conservatory double degree program, where she studied history and political science at Tufts and music composition at NEC. She recently completed her master’s degree at Yale School of Music, where her teachers were David Lang, Aaron Jay Kernis and Chris Theofanidis, and began her doctoral degree at Columbia University, studying with Georg Haas. She is a faculty member of the Walden School in Dublin, New Hampshire. More: [katherinebalch.com](http://katherinebalch.com).

Judy Bozone / Spilled Orange

**PROGRAM NOTE**

*Spilled Orange* is an orchestral fantasy based on a poem in which a Tiger’s black stripes are removed and its orange color spills over the room. My interpretation of this poem features bold musical gestures. Opening brass passages reflect the Tiger’s strong heart and spirit. As the music continues, the struggle of removing the Tiger’s stripes is voiced through oscillating chords in the winds and strings. After a meditative passage, a large glissando in the harp and expressive wind passages signal the Tiger’s orange color beginning to spill into the room.

While writing this piece, I reflected upon my life in Thailand and my memories of living in America. I considered the qualities of the music and sounds that surrounded me as I was growing up. For me, American music is heavily influenced by a unique sense of rhythm and pulse, a comfort with expressing “complex noisy sounds,” and a melodic preference for large intervals. When writing *Spilled Orange*, I actively tried to embrace these musical sensibilities.

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BIOGRAPHY
Judy Bozone enjoys writing music for large ensembles and is currently composing a new orchestral piece for the Thailand Philharmonic Orchestra to be premiered in March 2017. Her future plans include writing wind ensemble versions of her orchestral works. A Texas native, she completed her degrees in music composition at Baylor University and the University of Michigan School of Music, Theatre and Dance. She has been a fellow at the Aspen Music Festival, Bang on a Can and Thailand International Composition Festival, and has enjoyed many opportunities working alongside today’s multi-faceted generation of performers and composers in the U.S., Thailand, China, Italy, Cambodia and Korea. Her music actively explores texture, tonality and space while maintaining a strong sonic perspective. She is currently chair of the composition and theory department at Thailand’s Mahidol University College of Music and enjoys following her love of music while reaching out for new experiences. More: judybozonemusic.com.

Michael Boyman / Tightrope Walker

PROGRAM NOTE
Tightrope Walker is my first piece for full orchestra. Given the large forces available to me, I wanted to write something exciting, colorful and visceral. I thought back to a childhood experience seeing Cirque du Soleil. That trip made a big impression on me, especially seeing the high-wire performers. These artists performed superhuman feats 100 feet in the air, where even the slightest mistake guaranteed a fatal ending. Tightrope Walker is a musical depiction of that special event.

The opening hints at what’s to come—a steady, walking pulse interrupted by missteps in the woodwinds. The primary themes are presented in fragments, most notably the beginning of the Tightrope Walker’s theme in the horns. The anticipation builds until we hear a solo drum roll—signaling that the main act is about to begin. The second half depicts the Tightrope Walker performing for his audience. The pressure mounts, the audience clamoring for more, until Tightrope Walker comes to a decisive and potentially fatal end. It was premiered on February 7, 2014, by the Manhattan School of Music Symphony under the direction of David Gilbert.

–Michael Boyman

Michael-Thomas Foumai / Music from the Castle of Heaven

PROGRAM NOTE
Drawing inspiration from the title of Sir John Eliot Gardiner’s book on Johann Sebastian Bach, Bach: Music in the Castle of Heaven, my orchestral work Music from the Kingdom of Heaven is inspired more by the book’s poetic title than by the music of Bach. Music emanating from heavenly and cloud-like structures is the premise for a piece that could express a journey into the heavens. Cast into an arch-like fantasy, three main musical ideas are at play: organ music, liturgical music, and the pitches that spell B-A-C-H. Large chordal sonorities open the work, dynamically ebbing and flowing, and becoming a recurring gesture meant to evoke the massive sound world of a cathedral organ and the amorphous structure of clouds. A Gregorian-like chant melody, presented in fragments, is unveiled throughout. The letters B-A-C-H, from which pitch material for a secondary motive is derived, are woven into the work in different permutations, acting as a kind of musical air that connects and moves the larger musical structures. While there is no concrete story or program at play, the music is meant to express a journey through a realm of clouds. Tonight’s performance is the world premiere.

–Michael-Thomas Foumai
BIOGRAPHY
Michael-Thomas Foumai's music is inspired by story and focuses on creating cinematic musical narratives. His works draw inspiration from film, literature and his native Hawaii, among other sources. He has been the recipient of a Fromm Foundation Commission, the 2012 Jacob Druckman Prize from the Aspen Music Festival and three BMI composer awards, and he was named the Music Teachers National Association’s 2013-14 Distinguished Composer of the Year. His orchestral works have been performed by the orchestras of Albany, Aspen, Buffalo, Cabrillo, Castleton, Milwaukee, New England, Portland and Sioux City, the American Composers Orchestra, Alarm Will Sound and the Indianapolis Chamber Orchestra. He holds degrees in composition from the Universities of Hawaii and Michigan. His primary teachers have been Bright Sheng, Michael Daugherty, Syd Hodkinson, Paul Schoenfeld, Erik Santos, Peter Askim, Byron K. Yasui, Donald Reid Womack, Takeo Kudo and Thomas Osborne, and he has worked closely with Derek Bermel. He serves on the faculty of the University of Hawaii at Manoa, teaching composition and theory. More: michaelfoumai.com.

BIOGRAPHY
Tonia Ko's music strives to capture the poetics behind small details in everyday life. For the 2016-17 season, she is a guest composer at Clarion Concerts in Columbia County and The Process Series at UNC Chapel Hill. She is now working on several new commissions, and her past works have been performed across the U.S., as well as in Asia and Europe, by ensembles such as New York Youth Symphony, Volti, Flux Quartet, orkest de ereprijs, Eastman Wind Ensemble and New Morse Code. Festivals that have featured her music include nief-norf, Aspen, Tanglewood and the Santa Fe Chamber Music Festival. She has received awards and recognition from the American Academy of Arts and Letters, Copland House, BMI, Composers Now and International Alliance for Women in Music. She is currently represented by Young Concert Artists, Inc., as a 2015-2017 Composer in Residence. She is currently a doctoral candidate at Cornell University, where she has studied with the late Steven Stucky and Kevin Ernste. She has also received degrees from Indiana University and the Eastman School of Music. More: toniako.com.

PROGRAM NOTE
Strange Sounds and Explosions Worldwide explores the sonic world of explosions. The idea comes from a recurrent gesture in my music: a strong attack followed by granular fragments. Sometimes I like to think of music as energy that passes between instruments, grows dense, causes reactions and dissipates. In this piece, the explosions are both “real” and “imagined”; I clicked on countless YouTube videos, acoustically analyzed their sounds and created my own versions in the computer. But ultimately, I composed this score with my intuitive harmonic and orchestrational ideas, and the music occupies a space between the physical and the abstract. Explosions are, by nature, violent. Although some are destructive, others bring about natural change or are joyful celebrations. For me, the word “explosion” also conjures up fireworks and slow-moving volcanoes, both of which were an important part of my childhood growing up in a Chinese family in Hawaii. The work was commissioned by the New York Youth Symphony and premiered on March 6, 2016, at Carnegie Hall.

–Tonia Ko

PROGRAM NOTE
In Renaissance art, the term chiaroscuro (“light-dark” in Italian) denoted the use of bold and strong contrasts—specifically, contrasts of light and shadow to create volume and dimension. Timbre and resonance echo that visual play in my Chiaroscuro: I wanted to create strong contrasts of orchestral color, threaded by a handful of highly charged, energetic ideas. While sketching the work, I used colored pencils to draw gestures for different instruments before deciding any specific pitches or rhythms, foregrounding orchestration as a motivic force. The result is a kind of pocket concerto for orchestra, kaleidoscopically highlighting different sounds with flickering nano-melodies and granitic masses. Tonight’s performance of Chiaroscuro is its world premiere.

–Phil Taylor

BIOGRAPHY
Phil Taylor writes music that explores ideas about gesture, transformation and dialogue. His works are often inspired by phenomena in linguistics, literature, visual art and nature. His upcoming projects include collaborations with Ensemble
Conrad Winslow / The Old Motion Parade

PROGRAM NOTE
The Old Motion Parade stylizes great earth-building processes—which are impossible to conceptualize at full scale—into a brief, abstract pageant. Parade is a tour of musical decay and recycling: great brass beacons smoothly fade into silence, a jig smears into froth, a jaunty progression in the piano and harp rusts and fragments, and burly orchestral chords weaken, broaden, and finally explode into the landscapes we see before us. The piece was commissioned by the New York Youth Symphony through its First Music program and premiered at Queens College on May 4, 2014, and at Carnegie Hall on May 25, 2014, with Joshua Gerson conducting on both occasions.

–Conrad Winslow

BIOGRAPHY
Conrad Winslow’s buoyant, hard-edged, and deeply architectural music “remains tautly controlled and coherent, but bursts with variety both harmonic and gestural,” according to Music in American Life: An Encyclopedia. Raised in Homer, Alaska, Winslow counts among his formative experiences learning to make things from scratch by watching his parents chop down trees and build a log cabin home in the woods. His childhood road trips across the U.S. and Canada and a residential stint in Hawaii have taught him to look wide. The resulting musical works have been called “compelling” by The New York Times and described as a “scenic, boisterous and bumpy ride” by the Albany Times Union.

Winslow’s instrumental music has been commissioned by Alarm Will Sound, Carnegie Hall, the American Composers Orchestra, Albany Symphony Orchestra, New York Youth Symphony, New York City Ballet’s Choreographic Institute, Juilliard Orchestra, New Juilliard Ensemble, Cadillac Moon Ensemble, Gaudete Brass Quintet and Bala Brass, among many other ensembles. Awards and support have come from ASCAP, The Jerome Fund, New York Youth Symphony, Yale Glee Club, The Juilliard School and New Music USA. Gaudete Brass quintet recorded his Record of a Lost Tribe for the Cedille record label, to be released in winter 2017. His current projects include releasing a debut album of chamber music with Cadillac Moon Ensemble and producer/guitarist Aaron Roche, and directing Wild Shore New Music in Southcentral Alaska. More: conradwinslow.com.
### MONDAY, JANUARY 30

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<th>Time</th>
<th>Location</th>
<th>Event Description</th>
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| 9:00-10:00 AM | Target Atrium             | COMPOSER INSTITUTE INTRODUCTION  
Kevin Puts and Mele Willis provide welcome and introduction                          |
| 10:00-11:30 AM| Target Atrium             | SELF-PUBLISHING AND SCORE/PART PREPARATION*  
Bill Holab                                                                        |
| 11:30 AM-2:00 PM| American Composers      | LUNCH AND INTRODUCTION TO THE AMERICAN COMPOSERS FORM  
William Lackey and John Nuechterlein                                              |
| 2:30-4:00 PM  | Target Atrium             | PUBLIC SPEAKING SEMINAR*  
Diane Odash and Kevin Puts                                                        |
| 4:15-5:45 PM  | Rehearsal Room            | HARP SEMINAR*  
Kathy Kienzle                                                                     |

### TUESDAY, JANUARY 31

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<tr>
<td>8:45-10:30 AM</td>
<td>Target Atrium</td>
<td>MENTORING SESSIONS WITH KEVIN PUTS</td>
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| 10:30 AM-12:00 PM| Target Atrium       | MUSIC PUBLISHING SEMINAR *  
Norman Ryan                                                        |
| 12:00-1:00 PM | Target Atrium             | LUNCH  
Kevin Puts and Norman Ryan                                                 |
| 1:15-2:45 PM  | Orchestra Hall Stage      | PERCUSSION SEMINAR*  
Jason Arkis, Brian Mount and Kevin Watkins                                      |
| 3:00-4:30 PM  | Rehearsal Room            | STRING SEMINAR*  
Minnesota Orchestra Musicians                                                 |

### WEDNESDAY, FEBRUARY 1

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<th>Time</th>
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| 9:30-11:00 AM | Target Atrium             | ARTISTIC PLANNING: GETTING YOUR WORK OUT THERE  
Kari Marshall and Frank J. Oteri                                               |
| 12:45-2:30 PM | Target Atrium             | LEGAL 101*  
James Kendrick                                                                |
| 2:45-3:15 PM  | Music Director’s Studio   | COMPOSER MEETINGS WITH OSMO VÄNSKÄ                                            |
| 3:30-5:30 PM  | Orchestra Hall Auditorium | ORCHESTRA REHEARSAL*                                                            |

### THURSDAY, FEBRUARY 2

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<tr>
<th>Time</th>
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<tr>
<td>9:00-9:40 AM</td>
<td>Music Director’s Studio</td>
<td>COMPOSER MEETINGS WITH OSMO VÄNSKÄ</td>
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<td>10:00 AM-12:30 PM</td>
<td>Orchestra Hall Auditorium</td>
<td>ORCHESTRA REHEARSAL*</td>
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<td>1:35-3:35 PM</td>
<td>Orchestra Hall Auditorium</td>
<td>ORCHESTRA REHEARSAL*</td>
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| 4:00-5:30 PM  | Target Atrium             | WOODWIND AND BRASS SEMINAR*  
Minnesota Orchestra Musicians                                                    |
| 7:00-8:30 PM  | Target Atrium             | COCKTAIL RECEPTION  
For Future Classics composers, guests and donors                                 |

### FRIDAY, FEBRUARY 3

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<tr>
<th>Time</th>
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<tr>
<td>10:00 AM-12:30 PM</td>
<td>Orchestra Hall Auditorium</td>
<td>ORCHESTRA REHEARSAL*</td>
</tr>
<tr>
<td>12:45-2:00 PM</td>
<td>Music Director’s Studio</td>
<td>FEEDBACK SESSIONS WITH OSMO VÄNSKÄ</td>
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| 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
The week at the Composer Institute was one of the best weeks in my life. The conservatory training that I received has been invaluable in making me a better musician. There has been nothing, however, that could compare to what I learned in a week at the Minnesota Orchestra Composer Institute.

—Ming-Hsiu Yen, 2008 Composer Institute participant

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

—Osmo Vänskä, Minnesota Orchestra music director