



HENRY DORN



BOBBY GE



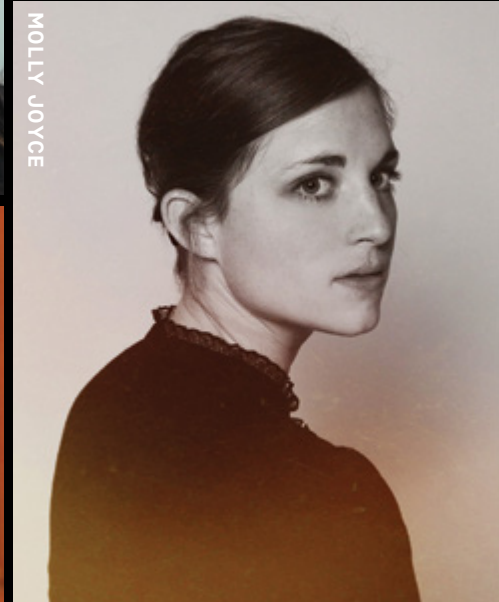
ADELIA FAIZULLINA



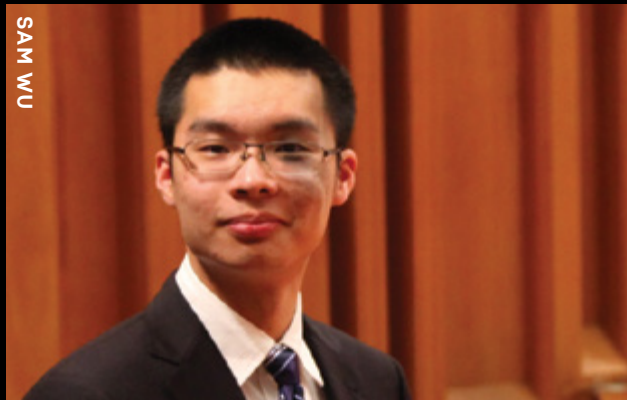
RYAN LINDVEIT



NINA SHEKHAR



MOLLY JOYCE



SAM WU

THE 18TH ANNUAL
MINNESOTA ORCHESTRA
Composer Institute
MAY 2-6, 2022

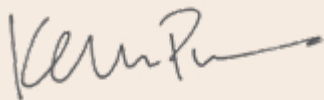
Introduction & Welcome

WELCOME TO THE MINNESOTA ORCHESTRA COMPOSER INSTITUTE! We're thrilled to offer our first Institute since January 2020, shortly before the COVID-19 pandemic began. The program's success and longevity are a tribute to the friends, funders and listeners who have supported the Institute since its inception, including founding director Aaron Jay Kernis, Music Director Osmo Vänskä and the musicians of the Orchestra.

This is a landmark year for the Institute. In addition to presenting seven exciting new works—and their creators!—in a concert and live radio broadcast, we are now also able to reach new audiences through a live TV broadcast and an online livestream, which will broaden the exposure for these talented composers at a crucial period in their careers. We'll also pay tribute to Osmo with this concert. He has been a great champion of this project and the dozens of composers who have participated in it since 2002, always treating their work with the utmost respect and commitment. We are honored he will conduct the May 6 MusicMakers performance as he nears the conclusion of his 19 years as the Orchestra's music director.

This week the seven Composer Institute participants are expanding their understanding of orchestral writing as their works come alive through the artistry of the Orchestra's musicians. One-on-one mentoring sessions, meetings with Osmo, 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. At the week's end, one work by each participating composer is featured at the MusicMakers concert, conducted by Osmo, and *Performance Today* host Fred Child will interview each composer onstage. Viewers watching on television and online will be guided by broadcast host Brian Newhouse, the Orchestra's associate vice president of individual giving.

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 has been so fundamentally involved in the Institute and guiding its course throughout his tenure as music director. 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 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 this new music!



KEVIN PUTS, COMPOSER INSTITUTE DIRECTOR



Osmo Vänskä, CONDUCTOR

Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. Since becoming the Orchestra's music director in 2003, he has led the ensemble on several major international tours, including historic tours to Cuba and South Africa and six visits to Europe. He concludes his tenure as the Orchestra's leader this summer after 19 seasons, tying a record held by the Orchestra's founding music director Emil Oberhoffer and Stanislaw Skrowaczewski. Since 2019 Vänskä has held an additional post as music director of the Seoul Philharmonic Orchestra. He is also the honorary conductor of the Iceland Symphony Orchestra.

As a guest conductor, Vänskä has led all the major American and European orchestras, along with several major orchestras in Asia. He 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 Minnesota Orchestra Composer Institute to include the public concert now known as MusicMakers, with which he has since introduced Minnesota audiences to 86 new works. Additional works he has premiered with the Orchestra range from Kortekangas' *Migrations* and concertos by Rautavaara and MacMillan to the oratorio *To Be Certain of the Dawn*, composed by Stephen Paulus with libretto by Michael Dennis Browne, and *Harmonia Ubuntu* by Bongani Ndodana-Breen, which was commissioned by Classical Movements for the Orchestra's 2018 South Africa tour. This June he will conduct the world premiere of Jaakko Kuusisto's final work, *Symphony*, which the composer was in the process of writing when he passed away in February. (Jaakko Kuusisto's brother Pekka Kuusisto has acted as editor in preparing the piece for its premiere.) Vänskä, who began his music career as a clarinetist, held the co-principal chair of the Helsinki Philharmonic (1977–82) and the principal chair of the Turku Philharmonic (1971–76). For more information, see page 10 of May–June 2022 *Showcase* or visit minnesotaorchestra.org.



Kevin Puts, COMPOSER INSTITUTE DIRECTOR

Kevin Puts, who is now directing his seventh Minnesota Orchestra Composer Institute, won the 2012 Pulitzer Prize for the opera *Silent Night*, which was commissioned and premiered by the Minnesota Opera, as was his 2015 opera *The Manchurian Candidate*. 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. In recent seasons the Minnesota Orchestra has performed several of his works including *Two Mountain Scenes*, *Millennium Canons*, *Rivers Rush*, *Inspiring Beethoven*, and *Symphony No. 4, From Mission San Juan*. He has written five symphonies as well as concertos premiered by prominent soloists including Yo-Yo Ma and Evelyn Glennie.

Puts' newest opera is an operatic adaptation of Michael Cunningham's *The Hours*, co-commissioned by the Philadelphia Orchestra and the Metropolitan Opera with libretto by Greg Pierce. It is scheduled for its fully staged premiere by the Metropolitan Opera in November 2022, starring Renée Fleming, Joyce DiDonato and Kelli O'Hara. In March 2022 the Philadelphia Orchestra gave the premiere performance of a concert version of the opera under the baton of Yannick Nézet-Séguin, and was hailed as a "historic event...with a lush orchestration that hits you in the solar plexus" by *The Philadelphia Inquirer*. Other highlights of 2022 include the West Coast premiere of *The Brightness of Light*, featuring Renée Fleming and Rod Gilfry with the Los Angeles Opera Orchestra. His triple concerto *Contact* had its world premiere in March 2022 with the Florida Orchestra, and will receive additional performances this summer with the Philadelphia Orchestra, San Francisco Symphony and Sun Valley Symphony. A recording of the piece by the Philadelphia Orchestra will be released on the Deutsche Grammophon label.

Among his other recent works is an orchestral song cycle based on the letters of Georgia O'Keeffe and Alfred Stieglitz titled *The Brightness of Light*, which received its world premiere in 2019 by the Boston Symphony Orchestra with soloists Renée Fleming and baritone Rod Gilfry. It has subsequently been performed by the Colorado Symphony

Profiles

and National Symphony in Washington, D.C. Another new work for orchestra, *Virelai*, was premiered in September 2019 by the St. Louis Symphony Orchestra. His other recent works include an Oboe Concerto, *Moonlight*, commissioned by the Baltimore Symphony for its principal oboist Katherine Needleman, and *Silent Night Elegy*, an orchestral fantasy based on music from *Silent Night*, premiered by the San Francisco Symphony. His first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* with libretto by Mark Campbell, was commissioned and premiered by Opera Philadelphia in 2017.

Puts' music is well-represented on recordings, including an album of *Silent Night* with the Minnesota Opera, conducted by former Minnesota Orchestra Associate Conductor Courtney Lewis and released on the Naxos label in fall 2021, and well as *Loves Comes in at the Eye*, released in 2018 by Albany Records. For more information, visit kevinputs.com or minnesotaorchestra.org.



Fred Child, ONSTAGE 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, hosting its innovative *Creators@Carnegie*, and on BBC Radio 3, and he has contributed to *Billboard* magazine. He also hosts musical events and live national concert broadcasts on stages around the country, working with major orchestras and festivals. His musical background includes studies in piano, as well as experience playing guitar, percussion and bagpipes. His percussion band opened for the Grateful Dead at the Oakland Coliseum. He appears as an actor in a video commissioned for the Partita for Solo Violin by Philip Glass. More: yourclassical.org.



Brian Newhouse,

TV AND LIVESTREAM BROADCAST HOST

For the MusicMakers concert on Friday, May 6, Brian Newhouse serves as host and writer of the Twin Cities PBS broadcast and online livestream, *This Is Minnesota Orchestra*. Newhouse is the Minnesota Orchestra's associate vice president of individual giving. He joined the Orchestra's staff after serving as managing director of Minnesota Public Radio/American Public Media's classical programming, and the host for the Orchestra's Friday night live radio broadcasts. The creator of MPR's 24-hour online Choral Stream, he's also board chair of Chorus America. He holds an MFA in Creative Writing from Hamline University, won a Peabody Award for the documentary *The Mississippi: River of Song*, and authored the memoir, *A Crossing*. A resident of St. Paul, he also serves as a lyricist for many composers.



Composer Ted Hearne, a finalist for the Pulitzer Prize for Music in both 2018 and 2021, discussing his composition *Patriot* with Music Director Osmo Vänskä at the November 2008 Composer Institute.

Profiles & Program Notes



Sam Wu / Wind Map

PROGRAM NOTE

Wind Map is inspired by visualizations of global wind patterns: massive amounts of weather are fed into a supercomputer, which then produces a live “wind map.” The swirls and swoops are color-coded: areas of blue and green denote relative calm and light breezes, while red and purple represent devastating conditions in a tropical system. There is something poetic about seeing our atmosphere on such a macro scale; the colors converted from numerical data also resemble van Gogh’s brushstrokes. The confluence of the empirical and the aesthetic in “wind maps” has proven wildly inspiring during the writing process of this piece.

Wind Map has previously received a reading by the Sarasota Orchestra as part of the American Composers Orchestra’s EarShot readings; this week’s concert is its world premiere performance.

–Sam Wu

BIOGRAPHY

The music of Sam Wu (b. 1995) deals with the beauty in blurred boundaries. Many of his works center around extra-musical themes: architecture and urban planning, climate science, and the search for exoplanets that harbor life. Selected for the American Composers Orchestra’s EarShot readings and the Tasmanian Symphony’s Australian Composers’ School, and a winner of an ASCAP Morton Gould Young Composer Award, Wu also received Harvard’s Robert Levin Prize and Juilliard’s Palmer Dixon Prize.

Wu’s collaborations span five continents, most notably with the Melbourne, Tasmanian, China National and Shenzhen symphonies, as well as the Sarasota Orchestra, New York City Ballet, National Center for the Performing Arts in Beijing, members of the Knights, Parker Quartet, Argus Quartet, ETHEL Quartet, Chorus Austin, sheng virtuoso Wu Wei, pipa master Wu Man and visual artist Jonathan Latiano. He has been featured on the National Geographic Channel, *Business Insider*, *Harvard Magazine*,

The Sydney Morning Herald, *The Asahi Shimbun* and *People’s Daily*, among other outlets.

Originally from Melbourne, Australia, Wu holds degrees from Harvard University and The Juilliard School, and attends Rice University’s Shepherd School of Music for his doctorate in composition. His teachers include Tan Dun, Robert Beaser, Anthony Brandt, Pierre Jalbert and Chaya Czernowin. More: samwumusic.com.



Adeliia Faizullina / Bolghar

PROGRAM NOTE

Bolghar is a city in Tatarstan, founded in the eighth century, and a UNESCO World Heritage Site. In the 16th century, it was incorporated into Russia. Although the present-day Tatar capital is Kazan, many Tatars see in Bolghar a glimpse of their ancient Muslim Bulgar way of life.

I visited Bolghar a couple of years ago, in the summertime, for my sister’s wedding, which was in a beautiful white mosque, not far from an archaeological museum. The place itself is located on the left side of the Volga River. It’s a beautiful town, surrounded by some forest, woods and fields. Bolghar’s beauty comes from its incorporation of nature, where monuments, temples and mosques have spacious distances between buildings, filled with trees and gardens.

Because of the close relationship with nature that I feel in this place, in *Bolghar* I use all the possibilities where I can refer to the basic nature of the orchestral instruments. I base my harmonies on the overtone series. With strings, I use harmonics and open strings. With winds, I use the sound of air, formed as a ritual: repeating patterns with slight differences. Sometimes in the piece, musical gestures finish abruptly, returning to a completely different color. In the climax of the piece, the music jumps back to the past, to the present, back to the past again, and finally, to the future.

Profiles & Program Notes

Bolghar received its premiere performance (in the version for quray and orchestra, with soloist Nina Shekhar) on February 28, 2020, by the USC Thornton Symphony Orchestra in Los Angeles, California, with Donald Crockett conducting.

—Adeliia Faizullina

BIOGRAPHY

Adeliia Faizullina (b. 1988) is an Uzbekistan-born Tatar composer, vocalist, multi-instrumentalist and quray player. As a composer, she explores cutting-edge vocal colors and paints delicate and vibrant atmospheres inspired by the music and poetry of Tatar folklore. *The Washington Post* has praised her compositions as “vast and varied, encompassing memory and imagination.” Her recent commissions include works for Jennifer Koh, the Tesla Quartet, Johnny Gandelsman and the Metropolis Ensemble. Her works have also been performed by the Seattle Symphony, cellist Ashley Bathgate, the Del Sol Quartet and Duo Cortona. Faizullina was a guest artist at Play On Philly in 2021, and is a member of Composing Earth 2022-2023, by the Gabriela Lena Frank Creative Academy of Music.

Faizullina received her bachelor of music degree in voice in Kazan, Russia, and a bachelor of music degree in composition at Gnessins Russian Academy of Music. She holds a master’s degree in music composition from the University of Texas at Austin, and is currently pursuing her doctorate in music and multimedia composition at Brown University. Currently she resides in Providence, Rhode Island. She also happens to be blind, and she enjoys walks and being in nature. More: adeliiacomposer.com.



Ryan Lindveit / *Close Up at a Distance*

PROGRAM NOTE

Close Up at a Distance was co-commissioned and premiered by the New York Youth Symphony (Michael Repper,

conductor) at Carnegie Hall on May 12, 2019, and Interlochen Arts Camp World Youth Symphony Orchestra (JoAnn Falletta, conductor) on July 21, 2019, as part of the First Music Program. The piece is a collection of five short movements (performed without pause) that are inspired by an imagined travelogue in Google Earth.

The first movement, *Zoom In*, is a poetic musical evocation of transitioning from the view of the cosmos (when zoomed out as far as possible) to the view of the surface of the Earth (when zoomed in as far as possible). The poignant grit in the second movement, *Verdant Patchwork*, is a response to the rural, lake-dotted grids around the Interlochen Center for the Arts. A constant 16th-note grid is chopped and sliced in irregular ways to mimic the idiosyncrasies of the way the land has been shaped around these one square mile grids, which are remnants of the Jeffersonian attempt to partition the west. *Zoom Out/In* is a short interlude, inspired by quickly zooming out, floating above the Earth, and zooming into a different location—in this case, traveling between Interlochen and New York. The madcap energy in the fourth movement, *Urban Grids*, is inspired by the skyscraper-laden grids of Midtown Manhattan, home of the New York Youth Symphony. A constant 16th-note grid is punctuated by extroverted brass and woodwind solos before culminating in a raucous climax and zooming out to transition to the last movement. Google Earth gives us a simulation of what astronauts call the “Overview Effect”: the cognitive shift that comes from perceiving the Earth in its totality as a fragile blue orb deserving of our protection. The last movement, for trumpet and piano alone, is a conceptual and emotional response to this effect.

—Ryan Lindveit

BIOGRAPHY

Ryan Lindveit is a composer, conductor and educator who takes inspiration from literature, art, science, technology and personal experience in order to craft colorful and emotionally vivid musical journeys. He was named Composer of the Year by the Sioux City Symphony for 2020, and he has been a guest composer at several festivals including the Aspen Music Festival, Mizzou International Composers Festival (with Alarm Will Sound), Next Festival of Emerging Artists, the ACO Underwood New Music Readings and International Young Composers Meeting. In addition, Lindveit composed the score for the Sam Elliott-narrated docuseries *Honor Guard*, released on Amazon Prime in 2020.

Lindveit’s honors include a BMI Student Composer Award, Charles Ives Scholarship from the American Academy of Arts and Letters, winner of the Wind Band Association of Singapore Composition Contest, and winner of the Symphony in C Young Composers Competition, in addition

Profiles & Program Notes

to earning Special Distinction in both the ASCAP Rudolf Nissim Prize and the ASCAP/CBDNA Frederick Fennell Prize. He studied at the University of Southern California (B.M.) and the Yale School of Music (M.M., M.M.A.) and is currently pursuing doctoral studies at the University of Michigan. More: lindveit.com.



Henry Dorn / Transitions

PROGRAM NOTE

My mother passed in July 2017 from cancer. Her entire life could be summarized as endeavoring against opposition. This was true even right up to the end as she battled the suffocating effects of lung cancer. As I sat in wait with her in the hospital over her last month, I became an active participant in her transition from this life to whatever comes next. It was there that I started to write the notes and ideas I felt about the experience, her journey, her unspoken strength, and her quiet inner beauty.

These sketches, which were too difficult to encompass at the time, were put to the side until I recently set to paper my thoughts about her final days. This work is for her.

—Henry Dorn

BIOGRAPHY

Composer-conductor Henry Dorn is a native of Little Rock, Arkansas. Each of his compositions is created with distinct creativity, having been performed by noteworthy ensembles across the country. These performances range from the Grammy-winning Harlem Quartet, Aizuri Quartet, the Elysian Trombone Quartet, Argento Ensemble, the Sanctuary Jazz Orchestra and the Dallas Wind Symphony.

Dorn is the former assistant director to the Memphis Area Youth Wind Ensemble, and former director to the Memphis-based Nu Chamber Collective. He's proud to have received multiple awards for his unique style, including an Inaugural Future of Music Faculty Fellowship from the Cleveland Institute of Music and an ASCAP Foundation Morton Gould Young Composer Award.

Dorn completed studies at the University of Memphis and at Peabody Institute of the Johns Hopkins University. He is currently a doctoral candidate at Michigan State University. He has studied conducting with Kevin Sedatole, Harlan D. Parker and Kraig Alan Williams. His composition teachers include Ricardo Lorenz, Alexis Bacon, David Biedenbender, Oscar Bettison, Kamran Ince and Jack Cooper, and he has had additional studies with Joel Puckett, Derek Bermel, Aaron Jay Kernis and Joseph Schwantner. More: henryldorn.com.



Bobby Ge / Remember To Have Fun

PROGRAM NOTE

I started to write *Remember to Have Fun* in the midst of an existential funk in early 2020. The piece was intended as a reminder to myself that I should, in all things musical, have fun. After all, the reason I had taken to music in the first place was because I had discovered in composing a wholly unique kind of fun that I could not find anywhere else.

Cast in three continuous movements, *Remember to Have Fun* is best understood as a triptych recontextualizing a handful of simple motifs into three different kinds of fun. The opening movement, *Master of None*, is overly excitable, interrupting and tripping over itself as it tries to decide where to go with its cellular, half-step dominated main idea. Movement two, *Think About What You've Done*, picks up the pieces after its exhausted predecessor, initially introspective but growing, with a twinkle in its eye, increasingly quirky and mischievous. The final movement, *Remember to Have Fun*, spurred on by the music's increased confidence, takes the first movement's main idea and sprints at breakneck tempo toward a rip-roaring, frenetic finish.

The majority of the work on this piece was completed during a particularly dour and sedentary year. With all the loneliness, anxiety and pessimism floating about, I wanted to create a piece that would be characterized by the

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exact opposite of all those emotions. The piece's prosaic title ends up being many things: a title, yes, but also a word of advice to the conductor, an expression marking for musicians, a reminder to myself as an artist, a small instruction for listeners, and maybe even a bit of hopeful inspiration for you, the reader.

—Bobby Ge

BIOGRAPHY

Bobby Ge (b. 1996) is a composer and avid collaborator who seeks to create vivid emotional journeys that navigate boundaries between genre and medium. He has created multimedia projects with the Space Telescope Science Institute, painters collective Art10Baltimore, the Baltimore Rock Opera Society, the Scattered Players Theater Company and the Smithsonian Environmental Research Center. Ge has received commissions and performances by groups including the Albany Symphony, the Harbin Symphony Orchestra, Music from Copland House, the Pacific Chamber Orchestra, the Bergamot Quartet, the Boss Street Brass Band and Mind on Fire. He has held fellowships from the Loghaven Artist Residency, the Atlantic Center for the Arts, Millay Arts, the Kimmel Harding Nelson Center for the Arts and Copland House. He is currently pursuing his doctorate at Princeton University as a Naumberg Fellow, and holds degrees from UC Berkeley and the Peabody Conservatory. More: bobbygemusic.com.



Nina Shekhar / Lumina

PROGRAM NOTE

Lumina explores the spectrum of light and dark and the murkiness in between. Using swift contrasts between bright, sharp timbres and cloudy textures and dense harmonies, the piece captures sudden bursts of radiance amongst the eeriness of shadows. The work was written for the USC Thornton Symphony and premiered by that orchestra under the direction of Donald Crockett at USC

Thornton's Bovard Auditorium in Los Angeles, California, on February 28, 2020.

—Nina Shekhar

BIOGRAPHY

Nina Shekhar is a composer who explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works. Described as “tart and compelling” (*The New York Times*), “vivid” (*The Washington Post*) and “surprises and delights aplenty” (*L.A. Times*), her music has been commissioned and performed by leading artists including the Los Angeles Philharmonic, Albany Symphony, New World Symphony, Los Angeles Chamber Orchestra, Civic Orchestra of Chicago, Eighth Blackbird, International Contemporary Ensemble, JACK Quartet, New York Youth Symphony, Alarm Will Sound, The Crossing, Chamber Music Society of Lincoln Center, ETHEL, violinist Jennifer Koh and saxophonist Timothy McAllister. Her work has been featured by Carnegie Hall, Metropolitan Museum of Art, Walt Disney Concert Hall, Library of Congress, National Gallery of Art, National Sawdust, National Flute Association, North American Saxophone Alliance, I Care If You Listen, ScoreFollower, and WNYC/New Sounds (New York), WFMT (Chicago), and KUSC and KPFFK (Los Angeles) radio.

Recent and upcoming events include performances of her music by the New York Philharmonic, Los Angeles Philharmonic (joined by soloists Nathalie Joachim and Pamela Z), New World Symphony, and her Hollywood Bowl debut with the Los Angeles Philharmonic. Current projects include commissions for the Grand Rapids Symphony, Albany Symphony, 45th Parallel Universe Chamber Orchestra and Youth Orchestra Los Angeles (YOLA). She is the recipient of the 2021 Rudolf Nissim Prize for *Lumina* and the 2018 ASCAP Foundation Leonard Bernstein Award, funded by the Bernstein family.

Shekhar is currently pursuing her doctorate in music composition at Princeton University. She previously completed composition graduate studies at University of Southern California and undergraduate studies at University of Michigan, earning dual degrees in music composition and chemical engineering. She was recently appointed as the 2021-2023 Composer-in-Residence for Young Concert Artists. She is a 2022–2023 Civitella Ranieri Foundation Music Fellow.

Aside from composing, Shekhar is a versatile performing artist as a flutist, pianist and saxophonist. She has performed in the Detroit International Jazz Festival and as a soloist with the USC Thornton Symphony and the Lublin Philharmonic in the Poland International Piano Festival. She has been featured by the National Flute Association

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and was previously a flute student of Amy Porter. She is a first-generation Indian American and a native of Detroit, Michigan. More: yca.org.



Molly Joyce / *Over and Under*

PROGRAM NOTE

Scored for organ and orchestra, *Over and Under* explores the possible uniform and divergent relationship between such immense instrumental bodies. This relationship evolves so that by the end of the piece, the organ and orchestra have ultimately switched roles, and in order to reach this outcome, the two instrumental bodies must begin in contrasting positions and gradually progress to replace one another. *Over and Under* was written in the summer and fall of 2016 in Miami, New York City and New Haven,

Connecticut, and premiered in December 2016 at Woolsey Hall in New Haven by organist Weston Jennings, conductor David Yi and the Yale Philharmonia.

—Molly Joyce

BIOGRAPHY

Molly Joyce has been deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by *The Washington Post*. Her music has additionally been described as “serene power” (*The New York Times*), written to “superb effect” (*The Wire*), and “unwavering” and “enveloping” (*Vulture*). Her work is concerned with disability as a creative source. She has an impaired left hand from a car accident, and the primary vehicle in her pursuit is her electric vintage toy organ, an instrument she bought on eBay which engages her disability on a compositional and performative level.

Joyce’s creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, and in Pitchfork, Red Bull Radio and WNYC’s New Sounds. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and an alumnus of the YoungArts Foundation. She holds an Advanced Certificate in Disability Studies from City University of New York, and is a forthcoming doctoral student at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College and Berklee Online. More: mollyjoyce.com.



Music Director Osmo Vänskä leading the MusicMakers concert in January 2020. Photo: Greg Helgeson.

Composer Institute History

ABOUT THE MINNESOTA ORCHESTRA COMPOSER INSTITUTE

The Minnesota Orchestra Composer Institute, now celebrating the 20th anniversary of its debut in March 2002, grew from the Orchestra's Perfect Pitch program, an annual series of new music reading sessions for emerging Minnesota composers launched during the 1995–96 season in collaboration with the American Composers Forum. In 2002 the program was reformulated as the Composer Institute and opened to composers from across the country, Pulitzer Prize-winner Aaron Jay Kernis became its director, and the program added seminars with industry leaders and Orchestra musicians, mentoring and other activities. In 2006, the Orchestra added a public Future Classics concert, now called MusicMakers, conducted by Music Director Osmo Vänskä, as the Institute's capstone. Pulitzer Prize-winner Kevin Puts is now in his eighth season as the Institute's director.

The program's influence has spread throughout the music world via the success of participants such as 2004 alumnus Andrew Norman, winner of the 2017 Grawemeyer Award and a finalist for the 2019 Pulitzer Prize for Music; 2006 alumnus Anna Clyne, a 2015 Grammy nominee; fellow 2006 alumnus Missy Mazzoli, a trailblazer in the field of contemporary opera; and film and TV composer Trevor Gureckis, a 2007 alumnus whose recent projects include scoring the 2021 M. Night Shyamalan movie *Old* and the current Apple TV+ series *Servant*. In 2018 both of the finalists for the Pulitzer Prize for Music were past Institute participants: 2016 alumnus Michael Gilbertson and 2008 alumnus Ted Hearne; in 2021 Hearne was again a Pulitzer finalist. At the 2022 Grammy Awards, violinist Jennifer Koh won the award for Best Classical Instrumental Solo for an album that included short works by 40 contemporary composers, 10 of whom are past or present Composer Institute participants, among them 2022 participants Adeliia Faizullina and Nina Shekhar.

Several past Composer Institute participants have subsequently fostered connections with other Minnesota ensembles. The Metropolitan Symphony Orchestra, which is conducted by William Schrickel, the Minnesota Orchestra's assistant principal bass, has commissioned two alumni to each compose their first symphony: 2010 participant Polina Nazaykinskaya and 2015 participant Matthew Peterson; the latter's *Symphony No. 1: The Singing Wilderness* was co-commissioned with the St. Olaf Orchestra and Northern Symphony Orchestra, and will be performed by the MSO in its 2022–23 season. The MSO also commissioned and premiered Nazaykinskaya's large-orchestra revision of *Fenix* and has performed three additional works by her in the years since she participated in the Institute, all with Schrickel conducting.

PERFECT PITCH (ORIGINAL INCARNATION OF THE COMPOSER INSTITUTE)

1995–96 SEASON

Carol Barnett
Keith M. Bradshaw
Thomas E. Fitch
Randall Stokes
Paul A. Suskind
David Evan Thomas

1996–97 SEASON

Michael Karmon
Russell Platt
David Schober
David Evan Thomas
Michael Wittgraf

1997–98 SEASON

Anthony Gatto
Melissa M. Hannah
David Schober
Michael Wittgraf

1998–99 SEASON

Erika Foin
Philip Fried
Peter Lothringer
Nathaniel Riley
Mark Warhol
Carl Witt

1999–2000 SEASON

Anthony Gatto
Geoffrey Gordon
Brian J. Nelson
Paul Paccione
Justin Henry Rubin

2000–01 SEASON

James F. Crowley
Stacy Garrop
Michael Klingbeil
Mei-Fang Lin
Rich Pressley
Justin Henry Rubin

MINNESOTA ORCHESTRA COMPOSER INSTITUTE

2001–02 SEASON

Gordon Beeferman
Lisa Bielawa
Anthony Cheung
Stacy Garrop
Michael Gatonska
Keith Murphy
Stephan Prock
Mischa Zupko

2002–03 SEASON

Todd Coleman
Christopher Dietz
Lu Pei
Russell Platt
Erich Stem
Nathan Stumpff
Michael Twomey
Orianna Webb

2003–04 SEASON

Anthony Cheung
Philip Fried
Michael Gatonska
Gregory Hutter
Mark Koval
Robert Paterson
William A. Ware

2004–05 SEASON

Patrick Burke
Fang Man
Andrew Norman
John Christian Orfe
David Plylar
Sheridan Seyfried
Rob Smith

Composer Institute History

2005-06 SEASON

J. Anthony Allen
Mark Dancigers
Matthew Fields
Ed Martin
Norbert Palej
Sean Shepherd
Reynold Tharp
Zhou Tian

2006-07 SEASON

Garrett Byrnes
Anna Clyne
Kurt Erickson
Stephen Gorbos
Missy Mazzoli
Ashley Nail
Alejandro Rutty
Dan Visconti
Gregg Wramage

2007-08 SEASON

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

2008-09 SEASON

Antonio Carlos DeFeo
Ted Hearne
Wang Lu
Andrew McManus
Justin Merritt
David Schneider
Ming-Hsiu Yen

2009-10 SEASON

Fernando Buide
Geoff Knorr
Angel Lam
Kathryn Salfelder
Carl Schimmel
Spencer Topel
Roger Zare

2010-11 SEASON

Taylor Brizendine
Wang Jie
Polina Nazaykinskaya
Clint Needham
Ben Phelps
Narong Prangcharoen
David Weaver

2011-12 SEASON

Brian Ciach
Michael R. Holloway
Adrian Knight
Hannah Lash
Andreia Pinto-Correia
Shen Yiwen

2012-13 AND 2013-14 SEASONS

[no Composer Institute
due to lockout]

2014-15 SEASON

Kati Agócs
Eugene Birman
Texu Kim
Loren Loiacono
Evan Meier
Matthew Peterson
Michael Schachter

2015-16 SEASON

Kirsten Broberg
Matthew Browne
Joshua Cerdnia
Emily Cooley
Nick DiBerardino
Michael Gilbertson
Anthony Vine

2016-17 SEASON

Katherine Balch
Michael Boyman
Judy Bozone
Michael-Thomas Foumai
Tonia Ko
Phil Taylor
Conrad Winslow

2017-18 SEASON

Saad Haddad
Andrew Hsu
Charles Peck
Hilary Purrington
Daniel Schlosberg
Peter S. Shin
Nina C. Young

2018-19 SEASON

TJ Cole
Viet Cuong
Jonathan Cziner
Will Healy
Matthew Ricketts
Connor Elias Way
Alyssa Weinberg

2019-20 SEASON

Theo Chandler
Paul Frucht
Clare Glackin
Marc Migó
Patrick O'Malley
Liza Sobel
Nicky Sohn

2020-21 SEASON

[no Composer Institute due
to the COVID-19 pandemic]

2021-22 SEASON

Henry Dorn
Adeliia Faizullina
Bobby Ge
Ryan Lindveit
Molly Joyce
Nina Shekhar
Sam Wu

Acknowledgements



The participants of the January 2020 Minnesota Orchestra Composer Institute: Patrick O'Malley, Nicky Sohn, Marc Migó, Paul Frucht, Theo Chandler, Clare Glackin and Liza Sobel.



Composer Institute Director Kevin Puts addressing musicians during a rehearsal, with Music Director Osmo Vänskä in the background.



Composer Nicky Sohn introduces her work *Bird Up* at the January 2020 MusicMakers concert during an onstage interview with host Fred Child.

Program Management

Kevin Puts, Composer Institute director
Mele Willis, director of orchestra operations,
Minnesota Orchestra

Seminar Faculty

Katherine Balch, composer
Katie Baron, attorney, Alter, Kendrick & Baron, LLP
Sarah Blain Chaplin, campaign director, Minnesota Orchestra
Fred Child, host, American Public Media's *Performance Today*
Maureen Conroy, principal librarian, Minnesota Orchestra
Viet Cuong, composer
Bonnie Marshall, director of individual giving,
Minnesota Orchestra
Kevin Puts, composer
Roberto Sierra, composer

Music Director Osmo Vänskä

Minnesota Orchestra Musicians

Brian Newhouse

Composer Selection Panel

Kevin Puts, Katherine Balch, Viet Cuong and Roberto Sierra

During the Composer Institute week, the seven composer participants will have individual mentoring sessions with Kevin Puts and individual meetings with Osmo Vänskä; attend seminars on legal matters pertaining to publishing, public speaking, fundraising, and music preparation and printing with an Orchestra librarian; meet composers who served on the Composer Institute selection panel and Fred Child from American Public Media; and spend social time with Orchestra musicians, among other activities.



Sopranos Danielle Beckvermit and Lisa Marie Rogali performing selections from Theo Chandler's *Songs from Brooches* with the Minnesota Orchestra at the January 2020 MusicMakers concert.