Future Classics for Secondary Students
FRI JAN 18, 2019
10AM
ORCHESTRA HALL

Designed for students in grades 6-12
Prepared by the Minnesota Orchestra Education & Engagement Department
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PREPARING FOR YOUR TRIP

We want you and your students to have a GREAT DAY at Orchestra Hall. Please help us by following these simple guidelines:

1. **BEFORE YOU LEAVE SCHOOL**
   Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2. **Please ensure all adults in your group are wearing the nametags provided.**
   Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

3. **WHEN YOU ARRIVE AT ORCHESTRA HALL**
   Please keep a single file line from your bus to your assigned seats.
   **HOMESCHOOLERS:** Please park private vehicles in nearby parking ramps.
   **SCHOOLS:** Police officers and ushers will greet your bus as you arrive and help you park.
   You will be directed to your arrival door and led directly to your seats.
   **SEATING:** We have assigned your school to a specific section of Orchestra Hall.
   You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.
   Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.

4. **ONCE YOU ARE SEATED**
   Please let the usher seat your group BEFORE:
   - Sending students to the restrooms (must be accompanied by an adult)
   - Re-arranging the seating of your students
   - If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.

**Questions or Concerns?**
Please call our Logistics Coordinator at 612-371-5671.
Composer Institute

The Minnesota Orchestra Composer Institute, co-presented each season by the Minnesota Orchestra and American Composers Forum and directed by Pulitzer Prize-winning composer Kevin Puts, provides the opportunity for emerging symphonic composers from across the nation to participate in an intensive immersion into the world of a major American symphony orchestra.

About Composer Institute

About the Concert

• The program order will not be determined until the Music Director Osmo Vänskä and the orchestra have a chance to rehearse the pieces the week of the performance.

• After the orchestra performs all of the pieces, composer Kevin Puts will lead a panel discussion with the composers on the program. In total the concert is expected to be slightly over 60 minutes.
Visit [www.minnesotaorchestra.org/guide](http://www.minnesotaorchestra.org/guide) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!
FUTURE CLASSICS

TJ Cole  
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Connor Elias Way  
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in somnis for Violin and Orchestra
Rui Du, violin
The Minnesota Orchestra, now in its second century and led by Music Director Osmo Vänskä, ranks among the United States’ top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world; award-winning recordings, radio broadcasts and educational engagement programs; and a visionary commitment to building the orchestral repertoire of tomorrow. Founded as the Minneapolis Symphony Orchestra, the ensemble gave its inaugural performance on November 5, 1903. The ensemble now presents about 175 programs each year, primarily at Orchestra Hall in Minneapolis, Minnesota, and its concerts are heard each year by live audiences of 300,000. Under Vänskä’s leadership, the ensemble has visited Europe six times and made historic trips to Cuba and South Africa. The Cuba tour marked the first visit by a major American orchestra since the thaw in U.S.-Cuban relations, while the South Africa tour was the first ever to the country by a U.S. orchestra. Under Vänskä, the Orchestra has undertaken several acclaimed recording projects, primarily for BIS Records. In 2014 the Orchestra and Vänskä won the United States’ highest honor for orchestral recordings, the Grammy Award for Best Orchestral Performance, for a disc of Sibelius’ Symphonies No. 1 and 4, one of a three-album cycle of the complete Sibelius symphonies. The Orchestra’s current recording project features the complete Mahler symphonies, and the first disc in the set, featuring Mahler’s Fifth Symphony, received a 2018 Grammy nomination.

For more information, visit www.minnesotao symphony.org.
MEET THE PERFORMERS

OSMO VÄNSKÄ
MUSIC DIRECTOR

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 Minnesota 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. As a guest conductor, he has led all the major U.S. and European orchestras, along with several major orchestras in Asia. He is also deeply committed to engaging with student musicians, and one such connection was the impetus for the Minnesota Orchestra’s August 2018 tour to South Africa: his experience conducting the young musicians of the South African National Youth Orchestra (SANYO) in 2014 to celebrate SANYO’s 50th anniversary. Vänskä was appointed principal guest conductor of the Iceland Symphony Orchestra in Reykjavík, effective in fall 2014; he has since been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony, which he served as music director from 1988 to 2008. 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). Following conducting studies under Jorma Panula at Finland’s Sibelius Academy, he was awarded first prize in the 1982 Besançon International Young Conductor’s Competition. Three years later he began his tenure with the Lahti Symphony as principal guest conductor, while also serving as music director of the Iceland Symphony Orchestra and the Tapiola Sinfonietta. In addition, Vänskä served as chief conductor of the BBC Scottish Symphony Orchestra of Glasgow from 1997 to 2002.

For more information, visit www.minnesotaorchestra.org.
RUI DU
FIRST VIOLIN
ASSISTANT CONCERTMASTER
LORING M. STAPLES, SR., CHAIR

Rui Du, appointed assistant concertmaster of the Minnesota Orchestra in September 2015, had previously been a member of the Baltimore Symphony Orchestra; he won fourth chair in the first violin section in 2012 and soon after was named acting assistant concertmaster. He had previously been concertmaster of the Annapolis Symphony, associate concertmaster of the Aspen Music Festival Orchestra and concertmaster of the Tanglewood Music Center Orchestra. In addition, he has served as guest concertmaster of the Qingdao and Hebei symphony orchestras in China.

Du has won numerous competitions, including grand prize at the 2006 Canetti International Violin Competition. He has performed as soloist and recitalist in locations including France, Turkey, Finland and Singapore and China, in addition to appearing in solos with the orchestras mentioned earlier and the orchestras of Shanghai and Fuzhou in China. Also an accomplished chamber musician, Du has performed with renowned artists at the Tanglewood, Canetti and Aspen music festivals, among others, and in 2011 was featured in Aspen’s Baroque Evening Concert Series under the direction of Nicholas McGegan.

Born and raised in Heifei, in China’s Anhui Province, Du began violin studies at age 6. He studied initially with Zhou Bin-you at the Shanghai Conservatory, then with Qian Zhou at the National University of Singapore’s Yong Siew Toh Conservatory, where he won the artistic achievement award. He emigrated to the U.S. in 2008 and studied with Victor Danchenko and Herbert Greenberg at the Peabody Conservatory in Baltimore, earning a master’s degree and graduate performance diploma.

Rui Du plays on a 1750 Nicola Gagliano violin, generously on loan to him from the Rin Collection.
MEET THE COMPOSERS

TJ COLE

TJ Cole, originally from the suburbs of Atlanta, began her musical studies at a young age when she started taking piano lessons. At age 6, she wrote her first composition, a piano lullaby for her new baby brother. In her early teens, she played cello with local youth orchestras. At age 16, she realized that she did not want to pursue a life of performance, but a life dedicated to creation. So she began to focus her pursuits on her passion for composing.

Besides taking commissions, Cole is also interested in artistic community service projects. She collaborated with bassist Ranaan Meyer as an orchestrator on his project *The World We All Deserve Through Music*, and with First Person Arts by co-curating and performing in a musical story slam. During a year-long ArtistYear Fellowship, Cole was able to co-run and collaborate in musical performances and songwriting workshops with residents of Project HOME, a Philadelphia-based organization fighting to end chronic homelessness.

Cole has been commissioned by the Cincinnati Symphony, Louisville Orchestra, Baltimore Symphony, Time for Three and Sun Valley Summer Symphony, among others, and served as a composer in residence at the Cabrillo Festival of Contemporary Music in 2014. She received her bachelor’s degree in composition from the Curtis Institute of Music. In addition to composing, she enjoys drawing, baking, and taking care of the various cats in her life: Xena, Zelda, Simmie and Bruce.

VIET CUONG

Called “alluring” and “wildly inventive” by *The New York Times*, the music of Viet Cuong has been performed on six continents by musicians and ensembles including S Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, PRISM Quartet, JACK Quartet, Kaleidoscope Chamber Orchestra, Jacksonville Symphony and Albany Symphony, in venues such as Carnegie Hall, Lincoln Center, Kennedy Center, International Double Reed Society Conference, U.S. Navy Band International Saxophone Symposium and Midwest Clinic. His awards include the Barlow Endowment Commission, ASCAP Morton Gould Award, Copland House Residency Award, Suzanne and Lee Ettelson Award, Theodore Presser Foundation Music Award, New York Youth Symphony First Music Commission, Cortona Prize and Walter Beeler Memorial Prize. He has held artist residencies at Yaddo, Ucross and the Atlantic Center for the Arts, and was a fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival Young Composers Workshop, Copland House’s CULTIVATE Institute, and the Aspen and Bowdoin music festivals. Currently a Diploma student at the Curtis Institute and a Naumburg and Roger Sessions Doctoral Fellow at Princeton University, he holds bachelor’s and master’s degrees from the Peabody Conservatory. His teachers include Kevin Puts, Oscar Bettison, Steve Mackey, Donnacha Denney, David Ludwig and Jennifer Higdon. His recent and upcoming works include a percussion quartet concerto for Sandbox Percussion with the Albany Symphony and a double oboe concerto for the Kaleidoscope Chamber Orchestra.
JONATHAN CZINER

Jonathan Cziner’s music has been performed throughout the U.S. and Europe and combines colorful harmony and texture with nostalgic lyricism, creating a sound-world that ranges from dark and mysterious to vibrant. His recent awards include a 2018 Charles Ives Scholarship from the American Academy of Arts and Letters, a BMI Student Composer Award, where he also received the William Schuman Prize for most outstanding score, and two consecutive Palmer Dixon prizes, awarded to the most outstanding composition from the Juilliard School. His Resonant Bells was premiered by the New Jersey Symphony Orchestra and Maestro David Robertson in July 2018. Other commissions include Transient Bodies for the New Juilliard Ensemble, Once New for the Lyric Chamber Society and harpist Emily Levin, and Fantasy Chorale for the American Guild of Organists.

Cziner, based in New York City, is currently the associate artistic director of the Charles Ives Concert Series, which focuses its programming on the music of Ives, as well as other past and present American composers. Equally dedicated to scoring for film, he was currently scoring director Nora Unkel’s first feature film, A Nightmare Wakes, for release in 2019.

Cziner received his bachelor of music degree at New York University, and a master of music degree at the Juilliard School, where he is currently a doctoral candidate. His teachers include Robert Beaser and Justin Dello Joio.

WILL HEALY

Will Healy is a composer and pianist based in New York. Noted for his “lushly bluesy” sound and “adroitly blended... textures” (The New York Times), he is the artistic director of ShoutHouse, an ensemble of 15 hip-hop, jazz and classical musicians. After his time playing trumpet in an Afrobeat band, he grew interested in collaborating with performers from many corners of the New York music scene. In addition, he is an accomplished pianist specializing in Bach, with a repertoire that includes the complete Goldberg Variations and WTC Book 1. Healy was the recipient of the Richard Rodgers Scholarship at The Juilliard School, where he studied with John Corigliano, Steven Stucky and Samuel Adler.

During the 2017-18 season, his compositions were featured at the Kennedy Center, Carnegie Hall, Lincoln Center, at the World Saxophone Congress, and elsewhere, including performances throughout North America and Europe. His recent awards include a 2017 Charles Ives Scholarship from the American Academy of Arts and Letters, a 2017 ASCAP Morton Gould Award, the W.K. Rose Fellowship, a 2018 JFund commission from the American Composers Forum, and prizes in the Juilliard and Kaleidoscope Orchestra Composition Competitions. Healy’s work has appeared at The Apollo Theater, on the New York Philharmonic’s Biennial series, on New Sounds with John Schaefer (WNYC) and Making Music (WBAI) and more.
MEET THE COMPOSERS

**CONNOR ELIAS WAY**

Connor Elias Way is a composer from Atlanta, Georgia. He holds a bachelor’s in composition (summa cum laude) from Georgia State University and a master’s in composition from the Peabody Institute of The Johns Hopkins University, where he was presented with the Gustav Klemm Award in Composition. Way’s piece *Harlequin* was selected as a finalist in the League of Composers/ISCM 2014 Composition Competition, and in 2017 he was awarded a fellowship from Yale’s Norfolk New Music Workshop. His music has been performed by the NeoPhonia New Music Ensemble, Chamber Cartel, Terminus Ensemble, Omnibus Ensemble, The Occasional Symphony, Now Hear This, and at the Charleston Symphony’s Magnetic South series. He is currently a Roger Sessions Doctoral Fellow at Princeton University where he is working towards a doctorate in music composition.

**ALYSSA WEINBERG**

Composer Alyssa Weinberg is best-known for crafting visceral, communicative scores, which have been lauded for their “frenetic yet cohesive musical language” ([icareifyoulisten](#)) and “heavyweight emotional dimensions” ([bachtrack](#)). She finds collaboration deeply inspiring, and her music pulls concepts from her work with writers, dancers and visual artists.

The 2018-19 season will be Weinberg’s most high-profile to date, with premieres and performances by the Minnesota Orchestra, San Diego Symphony and Chamber Orchestra of San Antonio, as well as commissions for yMusic, the Amaranth Quartet and the New Works for Percussion Project. This season will also feature the premiere of a new cello concerto for Nicholas Finch and the NouLou Chamber Players.

Weinberg’s music has been commissioned and performed by some of the most accomplished artists and ensembles around the world, including eighth blackbird, So Percussion, the Louisville Orchestra and the New Jersey Symphony Orchestra. In addition, she counts Arx Duo, the Aizuri Quartet and Kaleidoscope Chamber Orchestra among her frequent collaborators. She has received commissions and awards from Chamber Music America, FringeArts, and the Pennsylvania Ballet, the Barnes Foundation, and the Curtis Institute of Music.

Weinberg received an Artist Diploma from the Curtis Institute of Music, a master’s in composition from the Manhattan School of Music, and a bachelor’s in composition and theory at Vanderbilt University. Her teachers have included Richard Danielpour, Donnacha Dennehy, Jennifer Higdon, David Ludwig, Steve Mackey and Dan Trueman. She is currently a doctoral fellow at Princeton University.
TJ Cole

*Nightscape*

Nightscape was a response to an experience I had after stargazing one summer in northern Michigan. Visually, I reflected on how objects in the sky gradually revealed themselves, while the entirety of the scene shifted and expanded over time. Emotionally, I was struck by the beauty of the night sky while feeling equally terrified by its vastness. About two-thirds of the way through the piece, I represent a brief moment from my experience: looking past individual objects in the sky and instead seeing the sky in its entirety. Nightscape was premiered by the Curtis Symphony Orchestra with conductor Paul Bryan on April 2, 2016, in Philadelphia at Gould Rehearsal Hall.

Viet Cuong

*Moxie*

When we say someone has “moxie,” we imply that they have a surprising amount of confidence and nerve, especially for someone of their stature or age. By orchestrating an extremely simple musical line into something much bigger and bolder than itself, my piece Moxie sets out to prove that (with enough nerve) the simple can sound complex, the small can sound mighty, and, most importantly, a whisper can actually scream. This last idea is carried out as the piece comes to a close and music distills itself to its core; even though this final texture thins out dramatically, I feel the energy is only heightened by doing so. Ultimately, the piece has the moxie to believe that sometimes the simplest move is right. Moxie was premiered on March 31, 2018, by the Curtis Symphony Orchestra under the directions of Carlos Agreda.

Jonathan Cziner

*Resonant Bells*

“...Yet the ear distinctly tells / In the jangling / And the wrangling / How the danger sinks and swells / By the sinking or the swelling in the anger of the bells...”

We live in unsettling times. Bells by nature can be advisory or prophetic, and in a world that is wracked with turbulence, the words of Edgar Allan Poe’s “The Bells” ring true. Resonant Bells captures the essence of alarm bells, and the implication of warning that echoes in the ears of those who hear them.

The piece opens mysteriously, with the announcement of a repeated rhythmic motive. After a vertical unfolding of harmony, the music explodes, introducing us to premonitory tolling bells played by the percussion section. The lyrical passage that follows is thwarted by the bells, and after the dust settles, meandering woodwind solos are interspersed with a new iteration of the original rhythmic motive. The music pushes forward into a dizzying scherzo, at times playful, at other times demonic. Chaos erupts in an apocalyptic reprise of the lyrical passage, and the music is derailed by the tolling of the bells, now in the entire orchestra. The piece closes with an elegiac flute solo, and the final moments return to the very opening, as if to remind us that “we were warned.”
Will Healy

Kolmanskop

Kolmanskop is a ghost town located in a desert near the coast of Namibia. It was a German diamond mining settlement until its abandonment in the 1950s, and the surrounding sands have long since filled the homes. The first time I came across pictures of Kolmanskop, I was awestruck by the beauty and strangeness of the place. The photographs looked like surrealist art, with mountains of sand inundating ornate colonial houses.

In 2014, I went to Kolmanskop and composed a piece based on that setting. I spent countless hours sitting in the houses sketching out a plan for the piece. In the end, I wanted to represent more than just the visual elements of Kolmanskop. I tried to depict the idea of decay as the sand fills the houses, the sense of loss and nostalgia as the structures fade away, and the passage of time. The whole town is a bit like an hourglass—the more time that passes, the higher the sand becomes. This piece is written in memory of my teacher Steven Stucky. He and I had many discussions about time, loss and how those themes could be represented through music, and those discussions took on new meaning after his sudden death in February 2016. I want to thank him, as well as John Corigliano, Samuel Adler and Harold Meltzer for their guidance on the piece. Kolmanskop had its professional premiere by Kaleidoscope Orchestra in Los Angeles in spring 2017.

Connor Elias Way

Over Collapsing Cities of Steel

Over Collapsing Cities of Steel derives its name from a short poem titled “Sleep” by Georg Trakl—shown below in a translation from original German by Christopher Ciampoli.

Curse you, dark poisons,
White sleep!
This outlandish garden
Twilit trees
Pregnant with snakes, moths,
Spiders, bats.
Strange one! Your shadow lost
under the red glow of the setting sun,
A grim corsair
on misery’s salty sea.
White birds flutter on
Night’s fringe
Over collapsing cities
Of steel.

Although my piece is not intended to act as a depiction of the poem, I was inspired by the way in which Trakl took such macabre imagery and somehow made it feel heroic. In perhaps a similar way, my piece revolves around a colossal, Herculean sonority which is never far from sudden erosion, devastation, and total collapse.
Alyssa Weinberg

in somnis

Originally written for violinist Anastasia Agapova and the Curtis Symphony Orchestra in 2014, in somnis, which translates to in sleep or in a dream state, was inspired by Picasso’s painting "The Dream." I frequently use extra-musical sources or other works of art as the initial idea for my works, but I think of these as catalysts for the creative process rather than attempting to create direct or programmatic depictions of them in my music. From this painting I derived an abstract story which became the template for the piece, allowing me to “fill in” how I imagined the woman in the painting’s various states of sub-consciousness might sound. I am always interested in exploring the blurred lines between different states of consciousness, a theme central to Surrealism, so the sections in this piece abstractly represent the blurring and crossing of those different lines, and the idea of dream-states versus reality.