

THE MINNESOTA ORCHESTRA AND
THE AMERICAN COMPOSERS FORUM,
IN COOPERATION WITH NEW MUSIC USA,
PRESENT THE
ELEVENTH ANNUAL

MINNESOTA ORCHESTRA COMPOSER INSTITUTE

JANUARY 2-7, 2012



BRIAN CIACH



MICHAEL R. HOLLOWAY



ADRIAN KNIGHT



HANNAH LASH



ANDREIA PINTO-CORREIA



SHEN YIWEN

The 2012 Minnesota Orchestra Composer Institute is generously sponsored by The Aaron Copland Fund for Music, Inc., The Amphion Foundation, Inc., The ASCAP Foundation Joseph and Rosalie Meyer Fund, Catherine L. and Gerald B. Fischer, Jack and Linda Hoeschler Family Fund of The Saint Paul Foundation, Hella Mears Hueg and Bill Hueg, Daniel and Constance Kunin, National Endowment for the Arts, David and Judy Ranheim, and Frederick E. and Gloria B. Sewell.



AMERICAN
COMPOSERS
FORUM

NEW MUSIC USA
*Formerly the American Music Center
and Meet The Composer*



**Minnesota
Orchestra**
Osmo Vänskä Music Director

INTRODUCTION AND WELCOME

FROM THE DIRECTOR



"Participating in this Institute was the single most important thing I have ever done as a composer, not only for the performance, but also for the long love affair with the Orchestra this week has inspired."

—Missy Mazzoli
2006 Composer Institute participant

"The Composer Institute is very important for the Orchestra, for me, for new music and for our audiences. Sometimes we forget that every piece was once new, and I think it's our responsibility to take care of today's music."

—Osmo Vänskä
Music Director, Minnesota Orchestra

Welcome to the 11th year of the Minnesota Orchestra Composer Institute!

We are thrilled that this program has now reached beyond its first decade—it's a tribute to the friends, funders and listeners who have supported the Institute since its inception, and especially to Osmo Vänskä and all members of the Minnesota Orchestra, who are committed to enlivening and refreshing the repertoire for symphony orchestras.

Every year the Institute presents live performances of new works by emerging composers from across the nation and offers advanced training seminars to the composers and others who attend as auditors. 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 a live interview of each composer, this year by *Performance Today* host Fred Child.

The six 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 six substantial new works in one evening, and this concert, under Osmo's baton, will be a thrilling end to the week's events.

We invite all of you, our friends in the audience, to experience the fun of embracing these vivid, high-energy scores as they are heard for the first time. Thank you for joining us to unveil Future Classics!



Aaron Jay Kernis



Osmo Vänskä and Aaron Jay Kernis with the 2010 Composer Institute participants.

PROFILES AND PROGRAM NOTES



Osmo Vänskä

conductor

Profile appears on page 12 of January 2012 *Showcase*.

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.



Michael R. Holloway

Rhythm: Theta Beta Theta

PROGRAM NOTE

This work derives its title from electroencephalography (EEG), the study of electrical activity in the brain. EEG measures activity in various kinds of brain waves, two of those being Theta and Beta. Theta waves are long and oscillate slowly, while Beta waves are shorter and oscillate faster. Their repetitive patterns, presented over time, are referred to respectively as Theta Rhythms and Beta Rhythms.

The title of my piece gives a loose sense of the form and structure. The first section presents ideas that, in a sense, with varying level of commitment, mirror the nature of the Theta Rhythm. A strong, low 16th-note pulse moves in and out of the evolving texture as a long melody presents itself in the upper register, eventually giving way to a slow, lush atmosphere, as harmony progressively darkens. Then comes the transition into the Beta Rhythm, as ideas progress with more motion, energy and intent than before. The harmony and orchestration are more abrasive in an attempt to mirror the faster, more active state of the Beta Rhythm. The Theta Rhythm then returns by way of material from the beginning of the work. *Rhythm: Theta Beta Theta* is dedicated to Lynne Kay Talice, my oldest friend.

—Michael R. Holloway

BIOGRAPHY

Illinois native Michael R. Holloway's compositions combine a classical aesthetic with his interests in the beauty of the natural world, mathematics and physics. Winner of several awards, he has created music for television, film, radio and the concert hall; he has also worked with dancers and installations. His recent compositions include *Cantor*, a string quartet that explores the mathematical theorems of Georg Cantor, and *Somnus*, a string trio written for the yMusic Strings. He recently earned a bachelor's degree in composition at the McNally Smith College of Music in St. Paul. **More:** michaelrholloway.com.



Aaron Jay Kernis

founder and director

Aaron Jay Kernis, who founded the Minnesota Orchestra Composer Institute in 2002, has enjoyed a close association with this Orchestra since 1992; for ten seasons he served as the Orchestra's new music advisor. His music is featured prominently

on orchestral, chamber and recital programs around the world, and America's foremost musical institutions have commissioned his work, including the New York Philharmonic, Philadelphia Orchestra and San Francisco Symphony, as well as artists such as Renée Fleming and Joshua Bell. Among his many honors are a Pulitzer Prize for his String Quartet No. 2 and the Grawemeyer Award for the cello-and-orchestra version of *Colored Field*. His recent and upcoming commissions include works for the Seattle Symphony, Orpheus Chamber Orchestra, New York Philharmonic, Astral Artists and Eighth Blackbird, as well as clarinetist David Shifrin and the Orion Quartet. **More:** minnesotaorchestra.org, schirmer.com.



Fred Child

host

Fred Child, host of American Public Media's *Performance Today*, is also commentator and announcer for *Live at Lincoln Center* and this season began hosting *Carnegie Hall Live*. 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

PROFILES AND PROGRAM NOTES

CONTINUED



Andreia Pinto-Correia

Xântara

Photo: Tiago Miranda/Expresso

PROGRAM NOTE

Xântara, today known as Sintra, is a magical place located near Lisbon in Portugal. Surrounded by green mountains and usually immersed in a mysterious fog that carries with it the smell of the nearby sea, it is often referred to as an important mystical location. It was described by the legendary geographer Al-Bakri during the 11th century, and it is known for such monuments as the Moorish Castle, Palácio da Vila, Convento dos Capuchinhos, Monserrat, Seteais and Palácio da Pena. My work *Xântara* depicts these splendid natural surroundings and dark forests while drawing inspiration from Xântara's mysterious atmosphere. It is dedicated to my dear friend, acclaimed Arabic literature scholar Adalberto Alves, who has been inspiring me with his research for many years.

—Andreia Pinto-Correia

BIOGRAPHY

Andreia Pinto-Correia's music is distinguished by influences of Iberian folk traditions, particularly Arab-Andalusian poetic forms. Highlights of her current season include the premiere of a work commissioned by the American Composers Orchestra, performed in October at Carnegie Hall; a residency with Portuguese chamber orchestra OrcestrUtópica; and a premiere with the Orquestra Metropolitana de Lisboa in her native Portugal. She is now working on her first opera, a commissioned work to be premiered by a consortium of ten theaters on the Iberian Peninsula in 2013-14. She has received additional commissions in the U.S. and Europe, has been a fellow at several festivals and conferences, and has received the Tōru Takemitsu Award and other prizes. She is a teaching fellow at the New England Conservatory, where she is concluding her doctoral studies. In addition, she collaborates with her father at the Research Center for Folk Studies at the University of Lisbon. **More:** andreiapintocorreia.com.



Hannah Lash

God Music Bug Music

PROGRAM NOTE

God Music Bug Music uses the same cell of five notes in both movements of the piece, though very differently in each. In *God Music*, this cell rages in the brass before it infiltrates the rest of the ensemble, and the movement culminates in

rhythmic unison for the whole orchestra. In *Bug Music*, the motif is expressed canonically in a chamber-like setting, slowly swarming its way into all the instruments, finally reaching full saturation: a breakdown of the canonic structure into a fully chromatic cluster.

—Hannah Lash

BIOGRAPHY

Hannah Lash's music has been performed at such venues as Le Poisson Rouge, the Chelsea Art Museum, Harvard University, Tanglewood Music Center, the Times Center and the Chicago Art Institute. She has been commissioned by the Fromm Foundation, Naumburg Foundation, Orpheus Duo and Aspen Contemporary Ensemble, among other institutions and groups. She has received numerous honors and prizes, including the ASCAP Morton Gould Young Composer Award and a Charles Ives Scholarship from the American Academy of Arts and Letters. She is a past participant in the American Composers Orchestra's Underwood New Music Readings; her chamber opera *Blood Rose* was recently presented by New York City Opera's VOX. She holds degrees from the Eastman School of Music, Harvard University and Cleveland Institute of Music, and has studied at the Yale School of Music as well. **More:** hannahlash.com.



Shen Yiwen

First Orchestral Essay

PROGRAM NOTE

In *First Orchestral Essay*, I attempted to explore some new compositional paths. Many of my prior pieces were largely inspired by non-musical materials such as poems, paintings, myths and folk stories, but in this piece I tried not to use any of these sources. Additionally, I started the composition process with the creation of a five-note motif, which is different from my earlier approach of beginning with the composition of a melodic line. This motif is expanded little by little as the piece develops. As I came to the middle section, I said to myself: "Now it is time for some lyrical tune." After composing a melody, which is assigned to the oboe, I felt it was very Coplandian, which did not actually surprise me, since my teacher, Samuel Adler, was a student of Copland and has shared many stories about him. I've learned to appreciate the openness, optimism and Americanism in his music, and this appreciation found its way into my own music.

—Shen Yiwen

BIOGRAPHY

Chinese composer Shen Yiwen's music has been

commissioned and performed by numerous ensembles in the U.S. and China. His recent career highlights include three major orchestral premieres: his Violin Concerto with the American Symphony Orchestra, his Clarinet Concerto with the Beijing Symphony Orchestra and a Shakespeare-inspired work with the Albany Symphony Orchestra. He made his Carnegie Hall debut with the premiere of a song cycle that Carnegie Hall had also commissioned, and his upcoming commissions include works for the Changchun Film Orchestra and the Bard Conservatory Orchestra. He has won honors including Distinguished Achievement of the Year in Music Composition in Shanghai. Now pursuing a master's degree at Juilliard, he was one of the first graduates from the Bard College Conservatory of Music, earning degrees in both composition and German studies. An active pianist, he frequently plays with the New Juilliard Ensemble and the Axiom Ensemble. **More:** shenyiwen.com.



Adrian Knight
Manchester

PROGRAM NOTE

Manchester, written in 2008, is a quiet world of “understated activities,” to borrow the title of a work by Swedish composer Henrik Strindberg. I invite you to listen with an open mind, but with your eyes closed.

In addition to the standard orchestra, *Manchester's* instrumentation includes electric guitar with e-bow—a device that creates an electromagnetic field to excite the string without touching it—and electronics made on a Clavia Nord Micro Modular synthesizer. The premiere was given in 2008 at the Royal College of Music in Stockholm, Sweden, by KMH Symphony Orchestra, conducted by Daniel Blendulf.

—Adrian Knight

BIOGRAPHY

Born in Uppsala, Sweden, Adrian Knight has received grants from STIM and the Royal Academy of Music in Stockholm, as well as two Morton Gould Young Composer Awards from ASCAP. His recent projects include *Mary's Waltz* for Yale Cabaret, *Comblé* for Yale Philharmonia, *The Caligari Project* for Red Light New Music and the audiovisual piece *The Dividing Line*. His works have recently been performed at such venues as Miami's GAB Gallery; Exapno and Littlefield in Brooklyn; Tenri and Robert Goff Gallery in New York City; the Yale University Art Gallery; McGuffey Art Center in Charlottesville, Virginia; Fylkingen and Auditorium in Stockholm, Sweden; and Billings Forge in Hartford, Connecticut.

Knight holds degrees from the Royal College of Music in Stockholm and Yale. Since 2008 he has operated Pink Pamphlet, which he describes as “the smallest record label in the world.” His works are published by the Swedish Music Information Center (SMIC) and Pink Pamphlet. He is a member of Fylkingen, a Stockholm-based society for experimental music and arts. **More:** adrian-knight.com, pinkpamphlet.net.



Brian Ciach

Collective Uncommon: Seven Orchestral Studies on Medical Oddities

Gallery One: Three Lyric Specimens

- I. Megacolon (Mensuration Canon)
- II. The Progressive Ossification of Harry Eastlack (Variations on a Descending Bass)
- III. The Human Horn Growing on the Forehead of Madame Dimanche (Study on a Unison)

Gallery Two

- IV. The Screaming Soap Lady (Palindrome)

Gallery Three: Three Dance Specimens

- V. Dance of the Siamese Twins: Chang and Eng Bunker (Polyrhythmic Study)
- VI. The Spirit of Harry Eastlack (Study on a Key)
- VII. The Shrunken Heads Fight for Dr. Hyrtl's Skull Collection (Fantasy – Passacaglia)

PROGRAM NOTE

Collective Uncommon was written for the Mütter Museum, a medical oddities museum in Philadelphia. Attempting to evoke these oddities brought new forms, instrumental pairings/transformations, “food instruments” and new instruments into my imagination. Following are descriptions of several of the seven movements.

The Megacolon calls for amplified ripped-open cabbages, stirred macaroni and cheese, and a cow moo can, all contributing to a large orchestral round on a long-winded musical subject evoking an intestinal tract. *The Progressive Ossification of Harry Eastlack* is in three progressively slower sections, all evoking Harry Eastlack's disorder, *fibrodysplasia ossificans progressive*—a rare and poorly-understood disease in which the bone repair mechanism runs out of control, turning other tissue like muscles and tendons into bone. Harp and marimba are paired together throughout the work to represent bone. *The Soap Lady* takes its name from a process known as *adipocere*, where under certain soil conditions body fat turns to soap, preserving the body. Musically, this is captured as the timpani solo undergoes a character transformation from “The Fat” (normal, loud

strokes) to “The Soap” (notes played on the shells of the timpani—a metallic, feeble effect). In the last movement, three percussionists handle amplified talking dolls that personify the laughing and demonic voices of shrunken heads.

—Brian Ciach

BIOGRAPHY

Philadelphia native Brian Ciach’s music has been premiered across the United States, as well as in Berlin, Germany, and Pavia, Italy. In addition to composing, he is active as a pianist specializing in performing new music. His Second Piano Sonata has received national and international recognition, winning the National Federation of Music Clubs Emil and Ruth Beyer Composition Award in 2008 and the American Liszt Society’s Bicentennial Composition Competition in 2011. His work *Waterclocks* for electronics was selected for performance at the 2009 SEAMUS National Conference.

Ciach (pronounced “sigh-ack”) is a graduate of the doctoral program in music composition at the Indiana University Jacobs School of Music, where he was also an associate instructor in music theory. He studied piano at Temple University and at the Darlington Arts Center. **More:** sigh-ackmusic.com.



Aaron Jay Kernis, far left, and composers show their appreciation for the Orchestra at the first Composer Institute in March 2002.

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. Subito Music Corporation joins the partnership this year with a publisher mentoring program. Additional ongoing support is provided by New Music USA.

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 2,000 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 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.

New Music USA is a newly formed organization merging the American Music Center (AMC) and Meet The Composer (MTC). It increases opportunities for composers, performers and audiences by fostering the creation, dissemination and enjoyment of new American music, nationally and internationally, and emphasizes broadening the community for the music and musicians it serves. New Music USA maintains all the core programming and central grant programs of AMC and MTC. NewMusicBox, CounterStream Radio, Meet The Composer Studio and the Online Library continue as key channels for information about and connection to new music and composers. **More:** newmusicusa.org.

SEMINAR AND EVENT SCHEDULE

AT ORCHESTRA HALL UNLESS OTHERWISE NOTED

MONDAY, JANUARY 2

5:00 PM | Ante Room
COMPOSER INSTITUTE INTRODUCTION
Aaron Jay Kernis provides welcome and introduction

7:30–9:30 PM | Green Room
COMPOSER TO COMPOSER I

TUESDAY, JANUARY 3

9:00–11:00 AM | Green Room
PUBLIC SPEAKING
Diane Odash

11:00 AM–12:00 PM | Music Director's Studio
COMPOSER MEETINGS WITH OSMO VÄNSKÄ

12:30–1:30 PM | Green Room
THE NUTS AND BOLTS OF MODERN
ORCHESTRATION*
Steven Stucky

1:45–3:45 PM | Rehearsal Room
UPPER STRINGS SEMINAR*
Roger Frisch and Thomas Turner

4:00–6:00 PM | Rehearsal Room
PERCUSSION SEMINAR*
Peter Kogan and Brian Mount

7:30–9:30 PM | Green Room
COMPOSER TO COMPOSER II

WEDNESDAY, JANUARY 4

9:00–10:00 AM | Green Room
PUBLIC SPEAKING
Diane Odash

10:10–11:45 AM | Green Room
EVERY COMPOSER'S BUSINESS PART I:
COPYRIGHTS, LICENSING, COMMISSIONING
AND CONTRACTS*
James Kendrick

12:15–2:00 PM | Green Room
EVERY COMPOSER'S BUSINESS PART II:
PUBLISHING CONTRACTS, NEGOTIATING AND
Q&A SESSION*
James Kendrick

2:15–3:30 PM | Green Room
MUSIC ENGRAVING AND COPYING SEMINAR*
Bill Holab and Deborah Horne

3:45–5:15 PM | Rehearsal Room
HARP SEMINAR
Kathy Kienzle

6:30 PM | Offsite
DINNER FOR COMPOSERS, GUESTS AND
DONORS

THURSDAY, JANUARY 5

9:15–9:45 AM | Green Room
COMPOSERS SPEAK ABOUT THEIR WORKS*

10:00 AM–12:30 PM | Orchestra Hall Auditorium
ORCHESTRA REHEARSAL*

12:30–1:30 PM | Green Room
LUNCH WITH NEW MUSIC USA AND AMERICAN
COMPOSERS FORUM
John Nuechterlein and Frank J. Oteri

1:35–3:35 PM | Orchestra Hall Auditorium
ORCHESTRA REHEARSAL*

4:00–6:00 PM | Green Room
CONNECTING WITH YOUR COMMUNITIES
Stephen Paulus, Steven Stucky, Alex Shapiro and
Aaron Jay Kernis

7:00 PM | King & I Thai Restaurant
DINNER

FRIDAY, JANUARY 6

9:15–9:45 AM | Green Room
COMPOSERS SPEAK ABOUT THEIR WORKS*

10:00 AM–12:30 PM | Orchestra Hall Auditorium
ORCHESTRA REHEARSAL*

12:30–1:30 PM | Green Room
LUNCH AND Q&A WITH GUSTAVUS ADOLPHUS
COLLEGE STUDENTS

1:30–3:00 PM | Music Director's Studio
COMPOSER MEETINGS WITH OSMO VÄNSKÄ

2:00–6:00 PM | Cargill Room/Concertmaster Room
MENTORING SESSIONS WITH AARON JAY KERNIS
AND STEVEN STUCKY

8:00 PM | Orchestra Hall Auditorium
CONCERT: OSMO VÄNSKÄ CONDUCTS FUTURE
CLASSICS*
Osmo Vänskä, conductor
Fred Child, host

SATURDAY, JANUARY 7

9:30–11:45 AM | Cargill Room
MENTORING SESSIONS WITH AARON JAY KERNIS

11:30 AM–1:00 PM | Hotel Ivy
FINAL WRAP-UP
Aaron Jay Kernis and Lilly Schwartz

*Events open to the public.

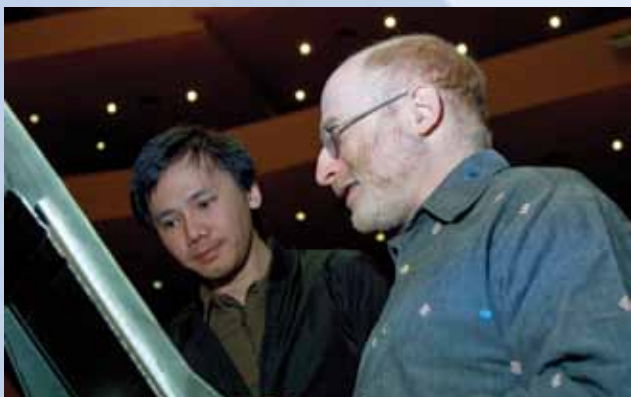
ACKNOWLEDGEMENTS



Composer Polina Nazaykinskaya accepts applause for her work at the 2010 Future Classics concert.



With Music Director Osmo Vänskä at left, composer Taylor Brizendine addresses Orchestra musicians at a 2010 session.



Aaron Jay Kernis and 2010 Institute participant Narong Prangcharoen review details of scoring.

“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

Program Management

Aaron Jay Kernis, Composer Institute director

Lilly Schwartz, director of pops and special projects

Rick Hansen, coordinator for non-classical concerts and rental events

Seminar Faculty

Bill Holab, owner, Bill Holab Music

Deborah Horne, promotion director, Subito Music Corporation

James M. Kendrick, attorney; president, Schott Music Corp./

European American Music Distributors LLC

John Nuechterlein, president, American Composers Forum

Diane Odash, teaching specialist, department of communication studies, University of Minnesota

Frank J. Oteri, composer advocate, New Music USA; founding editor of NewMusicBox

Stephen Paulus, composer

Alex Shapiro, composer

Steven Stucky, composer

Minnesota Orchestra: Instrumental Seminar Faculty

Roger Frisch, associate concertmaster

Kathy Kienzle, principal harp

Peter Kogan, principal timpani

Brian Mount, principal percussion

Thomas Turner, principal viola

Music Director Osmo Vänskä

Musicians of the Minnesota Orchestra

American Composers Forum

New Music USA

Subito Music Corporation

Composer Selection Panel

Martin Bresnick, Michael Gatonska, Aaron Jay Kernis,

Tania Leon, Steven Stucky

“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

Photos on this page are by Greg Helgeson.