THE MINNESOTA ORCHESTRA AND
THE AMERICAN COMPOSERS FORUM,
IN COOPERATION WITH
THE AMERICAN MUSIC CENTER,
PRESENT THE
TENTH ANNUAL
MINNESOTA ORCHESTRA
COMPOSER INSTITUTE

OCTOBER 24-30, 2010

The 2010 Minnesota Orchestra Composer Institute is generously sponsored by The Amphion Foundation, The ASCAP Foundation, the BMI Foundation, Jan Conlin and Gene Goetz, The Aaron Copland Fund for Music, Catherine L. and Gerald B. Fischer, the Jack and Linda Hoeschler Fund of The Saint Paul Foundation, Hella Mears Hueg and Bill Hueg, F. Bruce and Diana Lewis, the National Endowment for the Arts, David and Judy Ranheim and Frederick E. and Gloria B. Sewell.
Welcome to the Tenth Anniversary of the Minnesota Orchestra Composer Institute!

We are excited to celebrate a decade of this program—which presents performances of new orchestral works from emerging composers from across the nation and offers advanced training seminars to the composers and many auditors who attend. In what has become an annual tradition, the program culminates in a Future Classics concert conducted by Music Director Osmo Vänskä.

This exciting event features a work by each of the seven composers participating in the Institute, as well as the rare opportunity of hearing each composer speak about his or her work.

This week the visiting composers 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 business will hone the composers’ skills for both the business and artistic sides of their lives.

Through this unique collaboration, the Composer Institute provides avenues for connecting with the professional world in ways that all too often are out of reach for young, aspiring composers. We’re thrilled that our audience will share in the adventure of discovering new orchestral music from some of the country’s most talented emerging composers, and we’re delighted to have such a bounty of new works to explore together. We are deeply grateful that Osmo Vänskä is so keenly and fundamentally involved in the Institute and its future. Introducing seven new works in one evening is no small task, and this concert, under Osmo’s baton, will be a thrilling end to the week’s events.

In this very special Tenth Anniversary year, I want to extend a warm thanks to the musicians and to all our generous funders who continue to make this unique experience possible. And of course, to all of you, our friends in the audience—thank you for joining us to hear these Future Classics.

Aaron Jay Kernis

Please refer to September/October/November 2010 Showcase for profiles of Music Director Osmo Vänskä (page 16) and Aaron Jay Kernis (page 54), as well as further information on the Future Classics concert (pages 53 to 55).

NARONG PRANGCHAROEN

Namaskar

Program Note
In the ancient Sanskrit language, “Namaskar” can be translated as “Salutation.” The Namaskar is used in a ritual ceremony as a first step to pray to God, purifying the human spirit and soul. A traditional Namaskar ritual usually begins with the sound of Sankha (conch shell), horn and drum, which are represented in this piece by brass and percussion. Namaskar explores the use of time in music, including both “slow” and “fast” music in a slow tempo. In Asian philosophy, the use of time can be displayed by a long, slow folding line, which is shown in this piece by the use of slow tempos with different types of energy.

—Narong Prangcharoen

Biography
The music of Thailand native Narong Prangcharoen has been performed across the U.S., Europe, Asia and Australia by such ensembles as the Pacific Symphony, Tokyo Philharmonic Orchestra, Melbourne Symphony, Bohuslav Martinů Philharmonic and New York New Music Ensemble. Among his awards are the Alexander Zemlinsky Prize and the Pacific Symphony’s American Composers Competition Prize. In addition, the Thai government named him a Contemporary National Artist and gave him the prestigious Silapathorn Award.

Prangcharoen received his doctorate from the University of Missouri-Kansas City; he now teaches at that university’s Community Music and Dance Academy. He is the founder of the Thailand International Composition Festival, now in its sixth year. MORE: narongmusic.com.
**Taylor Brizendine**  
*MANDRAGORA OFFICINARUM*

**Program Note**

*Mandragara officinarum* is a plant that has found its way into the folklore of nearly every European culture. According to legend, its root might cure anything from a headache to the plague, ward off a miscarriage or even save a person from certain death. It grows only where the seed of a lynched man falls to the ground, and screams violently when being removed from the earth, a sound that kills the person handling it.

Now to this piece of music. Inspired by one of European history's least attractive legends, and using the orchestra to make shrill and blundering sounds, few would call it easy listening. Still, why isn't that beautiful? Must we adhere to ancient definitions of beauty and normalcy? Or can we get past them and simply let existence happen?  

—Taylor Brizendine

**Biography**

Taylor Brizendine studies at the Herb Alpert School of Music at the California Institute of the Arts. He has written for many mediums, including prepared piano, brass ensemble, orchestra, string quartet and folk band, and his works have been performed by such ensembles as the Portland Columbia Symphony Orchestra, California Institute of the Arts Chamber Orchestra and Oregon Pro Arte Youth Chamber Orchestra.

Winner of several composition awards, Brizendine has been commissioned to write an orchestral work for the Portland Columbia Symphony marking the 150th anniversary of Oregon's statehood. He is also working on an opera, *Ah Puch (Pook)* in 3-D!

**David Weaver**  
*MUTATIS MUTANDIS*

**Program Note**

The phrase *Mutatis Mutandis*, from medieval Latin, translates roughly as "having changed those things which needed to be changed." I was most attracted to this title by its self-referential construction: a small "mutation" between the words both generates and underscores its meaning. How does it relate to the music? There are five or six ways of interpreting the piece vis-à-vis the title, from the private and obscure to the trite and obvious. However, I don't believe my interpretation should be the last—or even the first—word. Having already said, probably, more than really needed to be said, I would simply recommend to the listener another Latin phrase: *caveat emptor.*

—David Weaver

**David Weaver continued**

**Biography**

David Weaver, active as both a composer and research scientist, has written works for a variety of solo instruments and chamber combinations, including several with live computer-processing of sounds using software of his own design.

Weaver earned a bachelor's degree in physics from Swarthmore College and a master's in composition at Cornell University. Before going to Cornell and from 2009 to the present, he has worked as a researcher in the lab of György Hajnóczky at Thomas Jefferson University. His research has been published in *The Journal of Cell Biology* and *The EMBO Journal.*

**Wang Jie**  
*SYMPhONY NO. 1, AWAKENINGS*

**Program Note**

Symphony No. 1 journeys from yearning and tempest to peace. The subtitle refers to a poem I wrote with the same title:

*Awakening*

On the night of Carnival,  
Our fragmented hearts met.  
By the time truth inflames the wound  
And you reach out to truth I discover,  
I have been drawn to you  
By what brings us to ache,  
Not what we celebrate.

—Wang Jie

**Biography**

Wang Jie's music has been showcased by the New York City Opera, Music-Theatre Group, New Juilliard Ensemble and Rock School for Dance Education, among other ensembles and presenters. In 2009 she won the prestigious Underwood Emerging Composers Commission, resulting in an October 2010 premiere at Carnegie Hall with the American Composers Orchestra. She has been honored with the Milton L. Rock Fellowship, Northridge Composition Prize and multiple ASCAP Foundation/Morton Gould Young Composer Awards. Born in Shanghai, Wang Jie earned degrees from the Manhattan School for Music and Curtis Institute of Music.

MORE: wangjiemusic.com
CLINT NEEDHAM
THE BODY ELECTRIC

PROGRAM NOTE
The Body Electric draws inspiration from Walt Whitman’s poem “I Sing the Body Electric.” (This is my second Whitman-inspired work, following a setting I did a few years ago of “Crossing Brooklyn Ferry,” also from Leaves of Grass.) Capturing the overall mood of this epic poem in a composition seemed impossible. Because of the inherent abstract nature of purely instrumental music, writing a musical blow-by-blow description of the poem seemed equally impossible. My solution was to take three fragments of the poem and focus on conveying their particular moods. In the score, I have included a line at the beginning of each major section: “the Body Electric,” “A divine nimbus exhales” and “the Body at auction.” The sections, arranged in a fast-slow-fast manner, last about three minutes each.

—Clint Needham

BIOGRAPHY
Clint Needham has won the Charles Ives Scholarship, William Schuman Prize, Jacob Druckman Prize, International Ticheli Composition Contest and two ASCAP/Morton Gould Awards, among other honors. His music has been heard across the U.S. and Europe in performances by such ensembles as the American Composers Orchestra, Aspen Concert Orchestra, Cabrillo Festival Orchestra and American Brass Quintet. A Texas native who recently completed a doctorate at Indiana University, he now teaches at Ohio Wesleyan University. His current commissions include works for the New York Classical Players and the Bloomington, Sioux City and Texarkana Symphony Orchestras. MORE: clintneedham.com.

POLINA NAZAYKINSKAYA
WINTER BELLS

PROGRAM NOTE
Each work I write comes from the depth of my heart, from the inner ocean of emotions and possibilities that are carried by the waves of memories. This past summer, in search of inspiration, I went back to Russia, to an old village, where I connected with my roots and rekindled my imagination by visiting a series of sacred places in the wilderness. Then it came to me: a faintly discernable choral, religious motif. After I finally found the right key, the music seemed to write itself.

Winter Bells begins with a fleeting image. A Russian winter filled with void, bleakness, an eerie feeling. A traveler, on the brink of madness as he fights his way through the deadly blizzard. A joyous, wondrous vision from the past materializes and disappears, like a mirage in a snowy dessert. Will the traveler survive? For whom shall the bells toll? Will he be spared or will he perish before he completes his journey?

—Polina Nazaykinskaya

BIOGRAPHY
Polina Nazaykinskaya has won a variety of composition honors in the U.S. and her native Russia, and her music has been performed at the Music Academy of the West, Norfolk Chamber Music Festival, New Music New Haven, Russia’s Classic Music Festival and Spain’s Cadiza Festival. She earned degrees at the Moscow State Conservatory Music College and Yale and is now pursuing a doctorate at the University of Texas at Austin. Also a violinist, she has won several competitions as a performer. MORE: polinamusic.com.

BEN PHELPS
OVERTURE MAXIMUS

PROGRAM NOTE
Overture Maximus is a circus march, an orchestral showpiece, complete with melodies and a polka. If it has a message, it’s that composers should also loosen up sometimes and write music that is fun, and hopefully fun to play, with xylophone solos and an elephant theme.

The piece roughly follows the standard form of a march. There is a first and second strain, repeated, though the music often gets sidetracked. A contrasting trio is followed by a very brief recapitulation, which quickly veers off into slightly more obscure territory. Eventually the whole orchestra careers into a very emphatic final note.

—Ben Phelps

BIOGRAPHY
Ben Phelps’ music has been performed across the western states of the U.S., at major festivals and by groups including the UCLA Percussion Ensemble, USC Contemporary Music Ensemble and Verdehr Trio. He has earned special praise for his collaborations with California’s Rogue Artists Ensemble, and he has been awarded grants from the American Composers Forum and Howard Hanson Foundation for New American Music.

An active percussionist, Phelps has performed works by Steve Reich, Thomas Adès, Michael Gordon and Ian Krouse. Performing his own marimba concerto, he was a winner the 2009 USC Concerto Competition. He holds degrees from the University of California, Los Angeles, and is now pursuing a doctorate at USC. MORE: benphelpscomposer.com.
SEMESTER AND EVENT SCHEDULE
AT ORCHESTRA HALL UNLESS OTHERWISE NOTED

SUNDAY, OCTOBER 24
5:00 PM | GREEN ROOM
COMPOSER INSTITUTE INTRODUCTION
Aaron Jay Kernis and Lilly Schwartz provide welcome and introduction

7:00-10:00 PM | GREEN ROOM
COMPOSER TO COMPOSER I

MONDAY, OCTOBER 25
9:00-10:00 AM | GREEN ROOM
ACF INTRO
John Nuechterlein and Craig Carnahan

10:00 AM-12:00 PM | REHEARSAL ROOM
PUBLIC SPEAKING
Shawn Judge

1:30-3:30 PM | GREEN ROOM
MUSIC ENGRAVING AND COPYING SEMINAR
Bill Holab

4:30-6:30 PM | REHEARSAL ROOM
UPPER STRINGS SEMINAR
Roger Frisch and Thomas Turner

TUESDAY, OCTOBER 26
9:00-10:00 AM | GREEN ROOM
AARON JAY KERNIS INTRODUCES HIS MUSIC

10:00-11:30 AM | REHEARSAL ROOM
PUBLIC SPEAKING
Shawn Judge

11:40 AM-12:40 PM | ORCHESTRA HALL AUDITORIUM
YOUNG PEOPLE’S CONCERT

1:30-3:00 PM | REHEARSAL ROOM
HARP SEMINAR
Kathy Kienzle

3:15-5:00 PM | REHEARSAL ROOM
PERCUSSION SEMINAR
Brian Mount and Kevin Watkins

7:30-9:30 PM | GREEN ROOM, ANTE ROOM
COMPOSER TO COMPOSER II

9:00-10:00 PM
PREVIEW OF AJK MUSIC

WEDNESDAY, OCTOBER 27
9:00 AM-10:30 AM | GREEN ROOM
EVERY COMPOSER’S BUSINESS Part I:
COPYRIGHTS, LICENSING,
COMMISSIONING & CONTRACTS
James Kendrick and Frank Oteri

11:00 AM-1:00 PM | GREEN ROOM
EVERY COMPOSER’S BUSINESS Part II:
PUBLISHING CONTRACTS AND NEGOTIATING
James Kendrick and Frank Oteri

1:00-2:00 PM | GREEN ROOM
LEGAL Q&A SESSION

2:15-3:45 PM | OSMO’S STUDIO
OSMO/COMPOSER MEETINGS

4:00-6:00 PM | GREEN ROOM
SEMESTER BUILDING BRIDGES TO THE COMMUNITY
AND THE WORLD
with Mary Ellen Childs, Michael Henson, Steven Stucky,
Alex Shapiro and Ed Harsh

THURSDAY, OCTOBER 28
9:15-9:45 AM | GREEN ROOM
PUBLIC SPEAKING ON WORKS

10:00 AM-12:30 PM | ORCHESTRA HALL AUDITORIUM
ORCHESTRA REHEARSAL

1:35-3:35 PM | ORCHESTRA HALL AUDITORIUM
ORCHESTRA REHEARSAL

4:30-5:30 PM | GREEN ROOM
AMC BOARD MEET AND GREET
Joanne Hubbard Cossa

7:00 PM | KING & I THAI restaurant
DINNER (Sponsor: ASCAP)

FRIDAY, OCTOBER 29
9:15-9:45 AM | GREEN ROOM
PUBLIC SPEAKING ON WORKS

10:00 AM-12:30 PM | ORCHESTRA HALL AUDITORIUM
ORCHESTRA REHEARSAL
(Group photos onstage at end of rehearsal
with composers, partners and presenters)

1:30-3:00 PM | OSMO’S STUDIO
FEEDBACK SESSIONS WITH OSMO VÄNSKÅ

2:00-6:00 PM | CARGILL ROOM
MENTORING SESSIONS WITH AARON JAY KERNIS

7:00 PM | GREEN ROOM
MEET MPR HOSTS

8:00 PM | ORCHESTRA HALL AUDITORIUM
COMPOSER INSTITUTE CONCERT
Osmo Conducts: Future Classics
Osmo Vänskä, conductor
Fred Child, host

INTERMISSION—GREEN ROOM
Maestro’s Circle reception

POST-CONCERT Q&A—AUDITORIUM
RECEPTION—LOBBY

SATURDAY, OCTOBER 30
9:30-11:30 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
ACKNOWLEDGEMENTS

PROGRAM MANAGEMENT
Aaron Jay Kernis, Composer Institute director
Lilly Schwartz, director of pops and special projects

SEMINAR FACULTY
Craig Carnahan, vice president of programs, American Composers Forum
Mary Ellen Childs, composer
Joanne Hubbard Cossa, chief executive officer, American Music Center
Ed Harsh, President, Meet the Composer
Michael Henson, president and CEO, Minnesota Orchestra
Bill Holab, Bill Holab Music
Deborah Horne, director of membership and new music services, American Music Center
Shawn Judge, The Speaker’s Edge
James M. Kendrick, attorney; president, Schott Music Corp./European American Music Distributors LLC
John Nuechterlein, president, American Composers Forum
Frank J. Oteri, composer advocate and founding editor of NewMusicBox, American Music Center
Frances Richard, vice president and director of concert music, ASCAP
Alex Shapiro, composer
Steven Stucky, composer

MINNESOTA ORCHESTRA: INSTRUMENTAL SEMINAR FACULTY
Roger Frisch, associate concertmaster
Kathy Kienzle, principal harp
Brian Mount, principal percussion
Thomas Turner, principal viola
Kevin Watkins, percussion

Music Director Osmo Vänskä
Musicians and staff of the Minnesota Orchestra
American Composers Forum
American Music Center

COMPOSER SELECTION PANEL
Aaron Jay Kernis
Stacey Garrop
Courtney Lewis
Bright Sheng
Augusta Read Thomas

"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
Minnesota Orchestra music director

Reviewing details of scoring: Aaron Jay Kernis and 2009 Institute participant Spencer Topel.

With Music Director Osmo Vänskä at left, composer Fernando Buide addresses Orchestra musicians at a 2009 session.

Composer Angel Lam accepts applause for her work at the 2009 Future Classics concert.

Photos on Schedule and Acknowledgements pages are from the 2009 Composer Institute; all by Greg Helgeson.