

Minnesota Orchestra Composer Institute

Presented by the **Minnesota Orchestra** and the **American Composers Forum**
in cooperation with the **American Music Center**

Osmo Vänskä, conductor
Alison Young, host
Aaron Jay Kernis, director, Composer Institute

Composers

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

Saturday, November 21, 2009, 8 pm | Orchestra Hall

Angel Lam	<i>In Search of Seasons</i> Winter: introspective • Spring: gentle awakening Summer: pulsating, with the wind • Autumn: remembrance	ca. 14'
Spencer Topel	<i>Incendio*</i>	ca. 10'
Roger Zare	<i>Aerodynamics*</i>	ca. 6'
I N T E R M I S S I O N		ca. 20'
Fernando Buide	<i>Antiphones</i>	ca. 7'
Kathryn Salfelder	<i>Dessin No. 1</i>	ca. 8'
Carl Schimmel	<i>Woolgatherer's Chapbook*</i> Prologue • Roundelay • Clerihew • Carmen Figuratum Triolet • Epilogue	ca. 8'
Geoff Knorr	<i>Shadows of the Infinite</i>	ca. 12'

* These works receive their world premiere performances in this concert. The remaining works are receiving their first performance by a major orchestra.

Additional information on the composers is found on page 42; more detailed profiles and program notes are provided in the Composer Institute booklet.

The audience is invited to stay in the auditorium after the concert for a Q&A with the composers, Aaron Jay Kernis and Osmo Vänskä. A reception will follow in the lobby.

thank you

The **2009 Composer Institute** is generously sponsored by **The Amphion Foundation, The ASCAP Foundation Joseph and Rosalie Meyer Fund, the BMI Foundation, The Aaron Copland Fund for Music, Gerald B. and Catherine L. Fischer, the Jack and Linda Hoeschler Fund of The Saint Paul Foundation, The Hella Mears and Bill Hueg Fund of The Saint Paul Foundation, F. Bruce and Diana Lewis, the National Endowment for the Arts, David and Judy Ranheim** and the **Sewell Charitable Fund**.



Osmo Vänskä, conductor

Profile appears on page 14.



Aaron Jay Kernis, director

Aaron Jay Kernis, who co-founded the Minnesota Orchestra Composer Institute in 2001, has enjoyed a close association with this Orchestra since 1992, and served for ten seasons as new music advisor. His music is featured prominently on orchestral, chamber and recital programs around the world, and the world's foremost musical institutions and soloists have commissioned his work, including the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Renée Fleming and Joshua Bell. He won a Pulitzer Prize for his String Quartet No. 2, and his many additional distinctions have included receiving a 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 and New York Philharmonic. More: minnesotaorchestra.org, schirmer.com.



Alison Young, host

Alison Young hosts Classical Minnesota Public Radio programming on weekend mornings as well as on *Classical 24*. Before becoming a radio host, she had a successful career as an orchestral flutist, serving as principal solo flutist of the Houston Ballet Orchestra for 11 years, performing as concerto soloist with the Atlanta Symphony and Dallas Chamber Orchestra, among other ensembles, and performing as guest principal flute with the Boston Symphony Orchestra. She has recorded several CDs and is sought after as a master class technician and private teacher. More: mpr.org.

“WE’RE DELIGHTED that you’ve chosen to attend tonight’s performance of new works by seven of the country’s most talented emerging composers. This marks the fourth annual Future Classics concert, the exciting culmination of this season’s week-long Composer Institute, the Orchestra’s award-winning orchestral immersion program for up-and-coming composers from across the nation.

It’s a rare treat to hear a major orchestra bring to life an entire concert’s worth of very new works. As Jorja Fleezanis, our former concertmaster, said of the first Future Classics concert in 2006: it’s “something extraordinary...like revisiting or rediscovering something about the kind of experience that a new piece gives you when you listen to it—the silence,

the raptness, the participation from the listener, as well as the electricity that’s coming off the stage when there’s not one shred of familiarity.”

With that spirit of exploration and discovery, we salute you, our audience, as well as the seven composers here tonight. We invite you to look through the booklet handed out at tonight’s performance to see the wealth of experience brought by professionals from the music business world and orchestral world, convening here this week to give these composers what may be one of the most exhilarating experiences of their lives. ”

Aaron Jay Kernis
Director, Composer Institute



Fernando Buide

Fernando Buide's compositions have been performed by such ensembles as the Pittsburgh Symphony Orchestra, Latin American String Quartet and Real Filharmonia de Galicia in his native Spain. In addition to orchestral and chamber music, he writes for choral and wind ensembles. He earned degrees at Carnegie Mellon University and the Yale School of Music.



Geoff Knorr

Geoff Knorr is a recent graduate of the Peabody Conservatory, where he earned degrees in music composition and recording arts and sciences. His music has been honored with numerous awards including the ASCAP Morton Gould Young Composer Award. He works as a composer and sound designer at the computer game developer Firaxis Games.



Angel Lam

Angel Lam's music has been heard throughout the U.S. and in many major cities around the world. In recent years her composition *Empty Mountain, Spirit Rain* was included in the touring repertoire of the Silk Road Ensemble. In October 2009 her *Awakening from a Disappearing Garden* was premiered by Yo-Yo Ma and the Atlanta Symphony Orchestra.



Kathryn Salfelder

Kathryn Salfelder has recently won several major composition awards including the ASCAP/CBDNA Frederick Fennell Prize and the U.S. Air Force Band's Colonel Arnauld D. Gabriel Award. In addition to her work as a composer, she is active as a pianist. She earned a bachelor's degree at the New England Conservatory and this fall began studies at Yale.



Carl Schimmel

Carl Schimmel is assistant professor of composition and theory at Illinois State University. His music has been heard across North America, Europe and Asia, and has been recognized with many awards including the Joseph Bears Prize. He earned a master's degree at the Yale School of Music and a Ph.D. from Duke University.



Spencer Topel

Spencer Topel, who holds degrees from the Juilliard School, is currently pursuing a doctor of musical arts degree at Cornell University, in addition to serving as lecturer and technical director at Dartmouth College in the Digital Musics Program. His compositions have been performed at venues ranging from New York's Carnegie Hall to the Tokyo City Opera Hall.



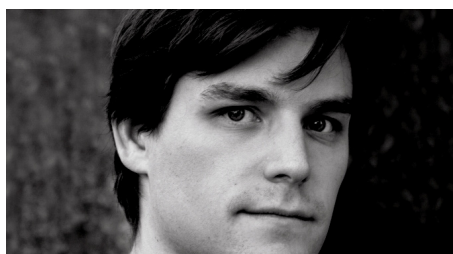
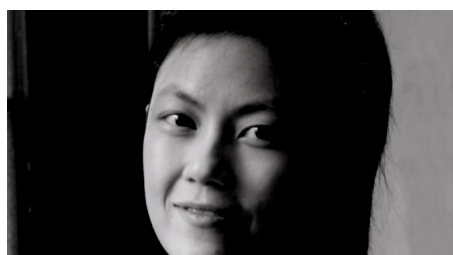
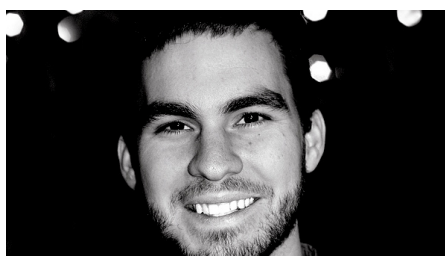
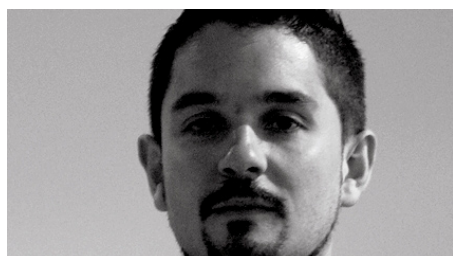
Roger Zare

Roger Zare has earned composition degrees from the University of Southern California and Peabody Conservatory and is now working on a doctorate at the University of Michigan. He has won such major awards as the prestigious ASCAP Rudolf Nissim Prize and two BMI Student Composer Awards. He is a pianist as well as a composer.

The **Minnesota Orchestra** and the **American Composers Forum**,
in cooperation with the **American Music Center**, present the

Minnesota Orchestra Composer Institute

NOVEMBER 17-22, 2009



From top, left to right: Fernando Buide del Real, Geoff Knorr, Angel Lam, Kathryn Salfelder, Carl Schimmel, Spencer Topel, Roger Zare.



**Minnesota
Orchestra**
Osmo Vänskä Music Director



**AMERICAN
COMPOSERS FORUM**



The November 2009 Minnesota Orchestra Composer Institute is generously sponsored by **The Aaron Copland Fund for Music, The Amphion Foundation, The ASCAP Foundation Joseph and Rosalie Meyer Fund, the BMI Foundation, Gerald B. and Catherine L. Fischer, the Jack and Linda Hoeschler Fund of The Saint Paul Foundation, The Hella Mears and Bill Hueg Fund of The Saint Paul Foundation, F. Bruce and Diana Lewis, the National Endowment for the Arts, David and Judy Ranheim** and the **Sewell Charitable Fund**.

Please refer to the November 2009 issue of Showcase, pages 14 and 40-42, for full details of the Future Classics concert program and profiles of Osmo Vänskä and Aaron Jay Kernis.

Introduction and Welcome

from the director



Welcome to the Minnesota Orchestra Composer Institute, the Orchestra's ninth annual program of performances of new orchestral works and advanced training seminars for emerging composers from across the nation. For the fourth consecutive year, the program reaches an exciting culmination with a Future Classics concert of music by the seven Composer Institute participants.

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 advance the composers' awareness of their own music. Through this unique collaboration, we provide a means to connect with the professional world in ways that all too often are out of reach for most 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. Conducting 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. Thanks to the musicians, corporations and other funders who make this possible, and to you, our friends in the audience, for joining us at the Future Classics concert.

Aaron Jay Kernis

“ 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



Osmo Vänskä and Aaron Jay Kernis with the 2008 Composer Institute participants.

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

” This program is the only one of its kind in America. It fulfills a profoundly felt need in the new music community, namely the need to equip emerging composers with the tools necessary to function successfully in the world of the professional orchestra.

—Andrew Norman, 2004 Composer Institute participant

Seminar and Event Schedule (ALL AT ORCHESTRA HALL UNLESS OTHERWISE NOTED)

TUESDAY, NOVEMBER 17

4:30-6 pm Green Room
Composer Institute Introduction*
 Aaron Jay Kernis provides welcome and introduction

7-10 pm Green Room
Composer-to-Composer I*
 Composers present their additional works

WEDNESDAY, NOVEMBER 18

9-10 am Green Room
**American Music Center and
 American Composers Forum Introduction***

10-11:30 am Osmo's Studio
Composer Meetings with Osmo Vänskä*

11:40 am-12:40 pm Orchestra Hall Auditorium
Minnesota Orchestra Young People's Concert*
 Courtney Lewis, conductor

1-4 pm Green Room
Public Speaking Seminar
 Shawn Judge, The Speaker's Edge

4:30-6:30 pm Rehearsal Room
Upper Strings Seminar
 Stephanie Arado, violin; Thomas Turner, viola

8:15-9:15 pm Rehearsal Room
Harp Seminar
 Kathy Kienzle, harp

9:30-10 pm Cargill Room
Composer-to-Composer II*
 Composers present their additional works

THURSDAY, NOVEMBER 19

9-10:15 am Green Room
**Every Composer's Business I:
 Copyrights, Licensing, Commissioning Contracts**
 James Kendrick, Schott Music Corp./European American
 Music Distributors LLC
 Frank J. Oteri, American Music Center

10:30 am-12 noon Green Room
**Every Composer's Business II:
 Publishing Contracts, Negotiating**
 James Kendrick, Frank J. Oteri

12 noon-1 pm Green Room
Legal Q&A Session

1:30-3:30 pm Rehearsal Room
Percussion Seminar
 Brian Mount, Kevin Watkins, percussion

4-5:30 pm Rehearsal Room
Conducting Seminar
 Mark Russell Smith, conductor

FRIDAY, NOVEMBER 20

9:15-9:45 am Green Room
Public Speaking
 Composers talk about their work

10 am-12:30 pm Orchestra Hall Auditorium
Minnesota Orchestra Rehearsal
 Osmo Vänskä, conductor

12:30-1:15 pm Green Room
Meeting with Perpich Center composition students*

1:35-3:35 pm Orchestra Hall Auditorium
Minnesota Orchestra Rehearsal
 Osmo Vänskä, conductor

3:35-4:15 pm Green Room
Meeting with MacPhail composition students*

4:30-6:30 p.m. Rehearsal Room
E-Marketing and Self-Publishing Seminar
 Abbie Betinis, Stephen Paulus, Alex Shapiro, composers

SATURDAY, NOVEMBER 21

9:15-9:45 am Green Room
Public Speaking
 Composers talk about their work

10 am-12:30 pm Orchestra Hall Auditorium
Minnesota Orchestra Rehearsal
 Osmo Vänskä, conductor

1:30-3 pm Osmo's Studio
Feedback: Composer Meetings with Osmo Vänskä*

2-6 pm Cargill Room
Mentoring Sessions with Aaron Jay Kernis*

8 pm Orchestra Hall Auditorium
Concert: Osmo Vänskä Conducts Future Classics
 (Adults \$20-40; Youth and Students \$12)

SUNDAY, NOVEMBER 22

9:30-11:30 am Cargill Room
Mentoring Sessions with Aaron Jay Kernis*

11:30 am-1 pm Hotel Ivy
Wrap-up Session*
 Aaron Jay Kernis

* These events are open only to the seven composer participants. All other events are open to American Composers Forum members and auditors.

Angel Lam: *In Search of Seasons*

Program Note:

As we grow older, we start to associate seasons with people we once knew, events in the past and, most of all, memories.

As time goes by, we start to lose track of the seasons passing by us, and we forget the magic of seasonal changes, how ravishing it was to experience the first warm fragrance of spring from a deep, contemplative winter, the pulsating liveliness of summer, the soft caress of southern tropical winds on our bare skin, the resistance of autumn's arrival in summer's presence, and the dance of golden and scarlet leaves in November, its wind replete with memories of the past. Seasonal changes mark the passing of time; to witness the majesty of seasons on our own is not enough, we have a need to share it with someone, to witness together the beauty and glory in each other's life.

Have you found your favorite season yet?

—Angel Lam

Biography:

Hong Kong native Angel Lam's music has been heard throughout the U.S. and in many major cities around the world. Many of her works are built on poetry and short stories, and combine East Asian aesthetic with Western traditions. In recent years her music has been championed by cellist Yo-Yo Ma, who premiered her *Awakening from a Disappearing Garden* with the Atlanta Symphony Orchestra in October 2009. Ma's Silk Road Ensemble performed her chamber work *Empty Mountain, Spirit Rain* on its most recent concert tour at Orchestra Hall in Minneapolis and other venues in North America, China, Japan and Switzerland.

Lam's recent and upcoming collaborations include commissions from the Norfolk Chamber Music Festival, Greenwich Village Orchestra, Hong Kong Sinfonietta and Australia's Grainger Quartet. She is a doctoral candidate at Peabody Conservatory and an artist diploma candidate at Yale University.

More: angellam.com.

Spencer Topel: *Incendio*

Program Note:

Incendio gains inspiration from harmonic analysis of an excerpt from Claude Debussy's *Jeux de vagues* (Play of the Waves), from his masterwork *La Mer*. In contrast to Debussy's work, *Incendio* delights in water's opposite element—fire—in the realms of the physical, spiritual, inspirational or otherwise. Unlike many tableau-inspired pieces, *Incendio* departs from a simple description of a particular scene through music. My profound hope is to draw the listener into the physical dynamics of fire through gestures and transference of energies, like the glowing embers of a dying campfire.

Incendio was completed in August 2009 and is based on an earlier work of the same title that was read by the American Academy of Conducting Orchestra at the Aspen Music Festival in 2008.

—Spencer Topel

Biography:

Spencer Topel's music has recently appeared on concert programs in major venues from Colorado and New York to Tokyo and Venice. He is now pursuing a doctor of musical arts degree at Cornell University, and he serves as lecturer and technical director at Dartmouth College in the Digital Musics program. In May 2008 his music was featured on a concert tour of Turkey by a chamber ensemble of musicians from the U.S., Russia, Germany, Italy and Turkey. In 2009 his music is featured on the calendars of the Syracuse Society of Music and American Modern Ensemble, among other presenters.

Topel is a top prizewinner of numerous competitions, including the American Modern Ensemble Composers Competition and the Diploma di Merito at Italy's Accademia Musicale Chigiana. A native of Oregon, he holds a master's degree from the Juilliard School.

More: spencertopel.com.

Roger Zare: *Aerodynamics*

Program Note:

Aerodynamics is focused on the ebb and flow of fluid musical gestures. Every phrase is echoed and mirrored as simple ideas expand into a wash of sound. The listener may imagine taking flight throughout the piece, dipping and swooping as the shape of the music weaves its way from high to low and from small to large. *Aerodynamics* uses a very limited amount of material, consisting almost entirely of a repetitive two-note motif and a fleeting melody. The constant underlying motion builds energy toward the end of the piece, where a climax combines the two main ideas in a majestic orchestral *tutti*.

—Roger Zare

Biography:

Roger Zare's music for solo instruments, chamber groups, choir and orchestra has been recognized with numerous honors, including the ASCAP Foundation Rudolf Nissim Prize, two BMI Student Composer Awards, a First Music commission from the New York Youth Symphony and the Underwood Emerging Composers Commission from the American Composers Orchestra. His music has been performed at Carnegie Hall and across the U.S.

Zare holds degrees from the University of Southern California and Peabody Conservatory, and he is currently pursuing a doctoral degree at the University of Michigan. A native of Florida, he studied piano and violin before taking up composition.

More: rogerzare.com.

Fernando Buide del Real: *Antiphones*

Program Note:

The title *Antiphones* alludes to the tradition of composition in which differing instrumental or vocal groups in dialogue create the general web of a piece. *Antiphones* unfolds a set of musical ideas that deploy different rhythms and textures. The diverse groups within the orchestra exchange these varied elements throughout the piece, traversing contrasting sections whose boundaries have been blurred or effaced. The superimposition of such different materials results in the overlay of manifold rhythmic patterns and dissimilar textures.

Antiphones was premiered in November 2008 by the Yale Philharmonia under the direction of Farhad Hudiye. The work is dedicated to architect Peter Eisenman.

—Fernando Buide del Real

Biography:

Fernando Buide del Real began his musical training in his native Spain, in the conservatories in Santiago de Compostela, his hometown, and Oviedo, where he studied piano, organ and composition. His music ranges from chamber to symphonic pieces, choral and wind ensemble works. His music has been performed by the Pittsburgh Symphony Orchestra, Galician Symphony Orchestra, Yale Philharmonic, Carnegie Mellon Philharmonic, Real Philharmonia de Galicia and Latin American String Quartet. His recent commissions include works for the 2009 Via Stellae International Music Festival and the centennial of the death of Spanish composer Isaac Albéniz.

Buide earned degrees from Carnegie Mellon University and the Yale School of Music. Also active as a teacher, he has served as associate professor of music theory at the Conservatory of Vigo in Spain.

More: fernandobuide.com.

Kathryn Salfelder: *Dessin No. 1*

Program Note:

Dessin No. 1, inspired by the novel *Le Petit Prince* by Antoine de Saint-Exupéry, is a musical incarnation of the statement “*On ne voit bien qu’avec le coeur. L’essentiel est invisible pour les yeux*” (One only sees well with the heart. The essential is invisible to the eyes). It is conceived on the juxtaposition of two tetrachords (units of four pitches) and their subsequent permutations. The work is a single unit, an organic whole, one extended phrase derived from the opening violin solo. It is intentionally scored without harp, piano or percussion; every player has control over the entire duration of every note, the most human form of expression.

The title, *Dessin No. 1* (Drawing No. 1), refers to the opening chapter of *Le Petit Prince*, in which six-year old Saint-Exupéry draws his first piece of art: an elephant inside a snake. Every adult misinterprets it, dismissing it as only a hat. Only *le petit prince*, with his innocent creativity, intuition and perception, is able to identify the image correctly, imagining it in his mind’s eye.

–Kathryn Salfelder

Biography:

Kathryn Salfelder has recently won major composition awards including the ASCAP/CBDNA Frederick Fennell Prize, U.S. Air Force Colonel Arnauld D. Gabriel Award, Ithaca College Walter Beeler Memorial Composition Prize and an Encore Grant from the American Composers Forum. Her most recent work for winds, *Cathedrals*, published by Boosey & Hawkes, was featured in more than thirty concerts during the 2008-09 season. Her current commissions include new works for the United States Air Force Band of Washington, D.C., and for the American Bandmasters Association.

An accomplished performer, Salfelder has served as resident associate conductor and rehearsal pianist for the Fiddlehead Theatre Company and pianist for the New England Conservatory Wind Ensemble and Jordan Winds. She earned a bachelor of music degree with highest academic honors from New England Conservatory, and this fall began studies at the Yale School of Music.

More: kathrynsalfelder.com.

Carl Schimmel: *Woolgatherer’s Chapbook*

Program Note:

Woolgatherer’s Chapbook is a collection of short poems. The formal requirements of each poem are matched by the structure of the music—with six short movements flowing together without pause. The Woolgatherer is a dreamer, but his visions are intense. They run together and mingle, and each poem sows the seed of the next, like the passing of generations or the metastasis of thought.

–Carl Schimmel

Biography:

Carl Schimmel is assistant professor of composition and theory at Illinois State University. His music has been heard across North America, Europe and Asia, and it has been recognized with many awards, including Columbia University’s Joseph Bearn Prize. He has received performances and commissions from the California EAR Unit, Left Coast Chamber Ensemble, North/South Consonance, saxophonist Taimur Sullivan, bass clarinetist Henri Bok and the Mexico City Woodwind Quintet, as well as many other musicians and ensembles.

Schimmel holds degrees from Duke University, the Yale School of Music and Case Western Reserve University. He has twice attended the Aspen Music Festival and has studied at the Cleveland Institute of Music.

More: carlschimmel.com.

Program Note:

Shadows of the Infinite begins with a strong downbeat, which acts as a trigger to a bright, metallic texture consisting of string harmonics, winds and bowed crotales. These strong downbeats continue periodically with what could be heard as aftershocks following their initial attacks. At the same time, the trumpets gradually introduce a rising three-note motif, from which the work gathers much of its motivic material and development. The piece then takes these basic elements seamlessly through a series of timbres, colors and emotions with the overall sense being that of majesty, awe and mystery.

The idea of “infinite” is vastly incomprehensible. No beginning. No end. Eternal past. Eternal future. Forever. Never-ending. No matter how hard you or I try, we simply cannot wrap our minds around this thought. Even when we gaze upward through our most powerful telescopes, there is a limit to the distance of what we can see. But *infinite*—this is beyond us. As philosopher Francis Schaeffer states: “The infinite-personal, triune God is there, and...is not silent.”

—Geoff Knorr

Biography:

Geoff Knorr is a recent graduate of the Peabody Conservatory, where he earned degrees in music composition and recording arts and sciences, studying under Christopher Theofanidis and Michael Hersch. His music has been recognized with various honors, including an ASCAP Morton Gould Young Composer Award, and his orchestral works have been performed by the Hartford Symphony Orchestra, Atlanta Symphony Youth Orchestra and Peabody Symphony Orchestra. He works as a composer and sound engineer at the video game developer Firaxis Games.

More: geoffknorr.com.

Program Management

Aaron Jay Kernis, Composer Institute director
Lilly Schwartz, director of pops and special projects
Sarah Elhardt, coordinator for non-classical concerts and rental events

Seminar Faculty

J. Anthony Allen, program manager, American Composers Forum
Abbie Betinis, composer
Craig Carnahan, vice president of programs,
American Composers Forum
Joanne Hubbard Cossa, chief executive officer, American Music Center
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
Stephen Paulus, composer
Frances Richard, vice president and director of concert music, ASCAP
Alex Shapiro, composer
Mark Russell Smith, artistic director of orchestral studies,
University of Minnesota; director of new music projects,
Saint Paul Chamber Orchestra; music director,
Quad City Symphony Orchestra
Danielle Vinup, general manager, Paulus Publications

Minnesota Orchestra: Instrumental Seminar Faculty

Stephanie Arado, associate concertmaster
Kathy Kienzle, principal harp
Brian Mount, principal percussion
Thomas Turner, principal viola
Kevin Watkins, percussion

Music Director Osmo Vänskä

Musicians of the Minnesota Orchestra

American Composers Forum

American Music Center

Composer Selection Panel

Derek Bermel, Donald Crockett, Kenneth Freed, Aaron Jay Kernis, Steven Stucky