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Continental Harmony Premiere in Portland, Ore., New Composition Celebrates Lewis and Clark Expedition

February 4, 2004
For Immediate Release

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St. PAUL, Minn., February 4, 2004—Composer David Dzubay's original composition for fEARnoMUSIC, a new music chamber ensemble, and the Portland State University Chamber Choir entitled "Northwest Passages" will be premiered Friday, March 12 at 8:00 p.m. at Kaul Auditorium at Reed College. Tickets for the performance are \$18 general admission and \$10 for students and seniors. The piece was commissioned by fEARnoMUSIC and their community partner, the Lewis and Clark Bicentennial Oregon, as part of *Continental Harmony*, the national community-based composer residency program of American Composers Forum, St. Paul, Minn. The premiere is part of the celebration of bicentennial of the Lewis and Clark expedition.

Texts for "Northwest Passages" include excerpts from the journals of the Lewis and Clark Expedition and from Chief Seattle's "Treaty Oration" of 1854, and five Native American songs. According to the composer's program notes for the piece: "'Northwest Passages' presents two compositions in parallel. One of these, a series of five movements for instruments and narrator, follows the western course of the Lewis and Clark Expedition, beginning at the departure from Saint Louis in May 1804 and ending with the arrival at the Pacific Ocean in November 1805. The narrator recites excerpts from the Corps of Discovery's journals, focusing on a few landmark events from the journey. In the score, these movements are called 'portages,' as they serve to link from one to the next of five choral songs comprising the other composition, which in fact can be performed alone under the title 'Five Dream Songs.' The songs are settings of Native American song texts, and present a counterpoint to the narrative of the expedition. Alongside the songs the narrator recites excerpts from Chief Seattle's oft-repeated speech of 1854, creating another counterpoint in this work representing in some way a passage of two peoples."

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In addition to the creation of the new work, Dzubay is participating in workshops with fEARnoMUSIC's Young Composers Project. The program, for grades six through 12, encourages the student composers to develop their compositional ideas, experiment with orchestration, and get their works professionally performed and recorded.

Dzubay was born in Minneapolis and raised in Portland, Oregon. His degrees in composition and trumpet performance were earned at Indiana University. His principal teachers have been composers Donald Erb, Frederick Fox, Eugene O'Brien and Lukas Foss, and trumpeters Fred Sautter, Richard Thornburg, and Allan Dean.

Dzubay's music has been performed in the U.S., Europe, Canada, Mexico, and Asia by more than thirty orchestras. His music is published by Pro Nova Music, Dorn, and Thompson Editions and is recorded on the Centaur, innova, Klavier, First Edition, and Indiana University labels.

Formerly on the faculty of the University of North Texas, Dzubay is currently Professor of Music at the Indiana University School of Music in Bloomington, where he teaches composition and directs the New Music Ensemble. His conducting experiences include the Tanglewood, Aspen, and June in Buffalo festivals, and at Disney World. He has also conducted the Pittsburgh New Music Ensemble, Voices of Change, an ensemble from the Minnesota Orchestra and strings from the Louisville Orchestra. From 1995-98 he served as Composer-Consultant to the Minnesota Orchestra, helping run their "Perfect-Pitch" reading sessions for works by Minnesota composers.

Along with his wife, clarinetist Tasha Dzubay, and children, Laura and Paul, David Dzubay makes his home in Bloomington, Indiana.

fEARnoMUSIC has been consistently praised for its unusual and innovative programming, as well as for performances that are both passionate and humorous. Now beginning its twelfth season, fEARnoMUSIC is committed to the chamber music of our own time, to the masters of the 20th century, and in particular to composers working in the Pacific Rim nations and the Northwest. During the ensemble's first eleven seasons they have performed the World or American Premieres of over twenty-three new works. Having performed at New York's Merkin Hall and with upcoming performances throughout the West, their national recognition continues to grow. Taking their cue from the Continental Harmony project, the group has taken its inspiration for the 2003-04 season from the Lewis and Clark Expedition Bicentennial. While the

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Corps of Discovery explored the American landscape and worked to forge connections with Native peoples, fEARnoMUSIC explores the American psyche and performs music that successfully integrates the disparate musical traditions that have sprung from American soil.

Continental Harmony has been recognized as a model of local community artistic initiative. The initiative has been launched by the American Composers Forum in partnership with the National Endowment for the Arts as a way of bringing composers and communities together for the creation of original musical works reflecting the unique history, culture and spirit of each community. Each host site identifies a theme, an occasion, and local performers for a musical work that will be meaningful to its citizens. With the assistance of American Composers Forum, the community group then selects the composer best able to write the music and carry out the residency.

During the inaugural round of the program in the year 2000, American Composers Forum discovered that *Continental Harmony* projects bring people together, heighten community feeling and sense of place, and encourage the formation of collaborations among groups. At the same time the artistic resources of the area are often strengthened and validated. As a result of this inaugural round, Twin Cities Public Television created an award-winning documentary and website.

Continental Harmony is a leadership initiative of the American Composers Forum and the National Endowment for the Arts, with additional funding provided by the John S. and James L. Knight Foundation, The Rockefeller Foundation, and Marshall Field's Project Imagine with support from the Target Foundation.

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