Forfest Impressions
by Laurence Sherr

Arriving for the first time in Kroměříž, a picturesque Moravian town in the eastern part of the Czech Republic, one is met with many surprises. Impressive architecture, visual art masterworks, and an arts festival and colloquium focused on the spiritual and the avant-garde. The latter is known as Forfest, an annual festival organized for the 24th time [last] summer by Vaclav and Zdenka Vaculovič, a visual artist/musician and violinist, respectively, who reside here year-round.

Renaissance and Baroque architecture dominate this town that was rebuilt after being destroyed in the Thirty Years’ War, but it is a pleasant discovery to find a Jugendstil façade on the main square, above whose roofline the twin spires of the neo-gothic Church of St. Maurice are silhouetted by the sunset. Chateau Kroměříž (Archiepiscopal Castle) is a magnificent palace just off the town square, the summer seat of the Bishops and Archbishops of nearby Olomouc, the sixth largest city in the Czech Republic. Therein are located numerous galleries, with paintings by European masters such as Titian, Van Dyck, Brueghel, and Veronese. The Chateau hosted Forfest concerts in one of its upper galleries, and in the Assembly Hall, a cavernous space of highly ornate Rococo interior design.

Forfest is unique in its two foci: recent music and art that explores new and experimental trends, and equally, the connection between spirituality and art. Vaclav and Zdenka Vaculovič feel that both of these are vitally important for the arts in contemporary society. The majority of Forfest events this year spanned several weeks in late June and early July, and included concerts and gallery openings in Kroměříž and surrounding sites like Olomouc and Hodonín. At the center of the festival is a three-day biennial international colloquium. Incorporating multi- and interdisciplinary perspectives, participants address spirituality and developing trends in music, art, and culture, and the threat to spirituality in contemporary society. My one-week stay was occupied with eight concerts and three full days of colloquium activities. While there is not space to reflect on each event, perhaps highlights will provide some festival flavor.

Concerts and Art Displays

The 25 June Chateau gallery concert, featuring Aisling Agnew, flute and Matthew McAllister, guitar, was a stunning exhibition of virtuosity and sonic coloration that was notable for how the artists superseded performance flair to deliver each composers work with conviction and integrity. Their interwoven solo and duo repertory was also part of their intentional aesthetic, comprised of composers with whom they had established personal relationships. As Agnew noted, “We feel that it is a very alive format...We’re building relationships and working partnerships [with composers] around the world. Music should be alive, and evolving.”

Two different concerts filled the evening of 26 June. In the Assembly Hall, Czech cellist Štěpán Filípek and Slovak pianist Ondrej Olos tackled a challenging program of works by living Czech composers, all of whom were in attendance. Filípek handled the sudden shifts of musical landscape, technical playing, and dissonant passages with aplomb. Composer František Emmert, the dean of Czech composers, had two cello and piano works on the program. Two solo cello compositions balanced Emmert’s contributions, including the world premiere of a 2012 work by Jan Hajíček. While Assembly Hall’s 25-meter ceiling with three paintings occupying 400 square meters is visually impressive, the diffuse acoustics may have led listeners to lose clarity in some of the pieces.

The darkened interior of the Church of St. Maurice was the scene of the second concert of new music that evening, a contemporary concept in a neo-Gothic setting that was a welcome surprise. Projected onto a large screen at the front of the nave was a slide show of charcoal designs by living Czech artist Petr Štěpán, the abstract lines and shapes to which Czech organist Jaroslav Tůma created similar sonic designs through masterful improvisations on the church’s Romantic-era organ. They sought a connection between the fixed shapes of the artist and the impermanence of the musician’s spontaneous creations.

Featured on the next evening’s concert was the work of Massimiliano Messieri, a composer from the Republic of San Marino. (For the curious, the Republic of San Marino is a very small independent country surrounded by Italy, similar to Vatican City.) His solo piano work Echi di voce umana fused modern harmonic language with subtle timbral shadings that were superbly expressed by Slovak pianist Elena Letňanová. The second half of the program featured the collaboration between Messieri and Italian...
President’s Message
by Greg A. Steinke

We have now completed a set of national concerts (October 3–5) for the first time in several years with Dr. Joe Alexander (National Treasurer and Board Member as President of the Mid-South Chapter) acting as our host at Louisiana Technical University in Ruston, LA. This event got us back on track with this national concert event but unfortunately not a chance to get caught up in part on the promised performances of our NACUSA Composition Competition winners. (More on this below.) Otherwise we had a great event with 8 concerts that were a mix mostly of acoustic performances and a few digital file performances. We had good representation from across the country for a total of about 27 composers. For one or two who couldn’t attend in person the university had arranged a live web broadcast of each concert, which was great and hopefully something we can do at future events. Unfortunately the news about this being available only came about at the last minute so there was not an effective way to get the word out to the whole membership at the time.

In a short business meeting that was held at the conference it became clear in comments made by those in attendance that while our national concerts are a great event to have, we simply do not have the human resources to try to do this every year. Fiscally we would be okay, but the undertaking really requires one of our larger chapters to take this event on in terms of fielding the required performers, and to some extent the facilities that can be available at a reasonable rate. So, I am going to be recommending to the board that we resolve our intent to carry on our national concert event every other year or even two years if they think that more prudent. If any members have thoughts on this event, please be in touch with me (gregsteinke@mail.music-usa.org). In any event, by the next newsletter I hope to have more information for you about future national concert events that can be planned for 2015 and beyond.

Other comments at the business meeting centered on working on grants and trying to get the web site updated to work a little more easily for members. Suffice it to say I took this under advisement as President and indicated to all that I am working as closely as I can with webmaster John Winsor to do what we can to improve the web site. However, a major remake would be a big undertaking. For the moment trying to make little improvements here and there is the best that can be handled at this point given that John volunteers his time for us given his many other activities as a composer and writer. We’ll both continue to work toward keeping the site as functional and up-to-date as possible. As for grants, it’s very difficult to work on these at the national level when most of our activity tends to be at the chapter level; however, I am aware that some chapters have been very successful with grants to help them expand their concert activities. For the moment,
unless more people come forward to help on grant writing, this would seem to be an activity best handled at the chapter level.

Another problem for us has been trying to get performances of our student composer winners. While Joe and I thought we were on track to get at least several of our past winners performed, last minute problems developed such that we did not have any winners’ performances at the national concert. Be that as it may, Wieslaw Rentowskii, our Vice President Texas Chapter President in the Dallas area has graciously stepped forth to arrange for some but not all the performances in his area through his chapter and other concerts that will help us to get caught up for this coming spring. But a problem has emerged is that our winners over the past several years have been represented by more exotic instrumental combinations that have not been easy to accommodate performer-wise. Because of this Wieslaw, as the competition coordinator, is working on reformulating the score call for the composition competition for this coming year to stipulate a fixed instrumental combination within which composers can choose to compose so that we hopefully receive scores where we can realistically provide the required performers. Leaving the competition open ended has become extremely difficult for NACUSA resources to accommodate. I will keep the membership posted as this gets worked out. Again, if anyone has thoughts about the competition, please be in touch with Wieslaw (rentows@aol.com) with a copy to me so we can keep facilitating the discussion on this problem.

Elections have been restarted and hopefully are moving along as I write this for member at large board positions.

Again a gentle reminder that if any chapters would like the NACUSA CD to sell at concerts, hopefully in batches of at least 5-10 or more, please be in touch with Dan Kessner immediately (danielkessner@gmail.com). You can sell at whatever price you wish to benefit your chapter’s treasury.

I appreciate you reading this and hearing me out on so much business, but certainly I send my best wishes for a winter filled with family, teaching profession newsletter with increasing responsibilities.

After 19 years I struggle to juggle the many business, but certainly I send my best wishes for a winter filled with family, teaching profession newsletter with increasing responsibilities along as I write this for member at large board positions.

I have now been to twenty years as editor. That means three more newsletters. However, if a volunteer emerges before the next three issues appear, I am willing to pass the torch.

One of the fun aspects of going to the NACUSA National Conference last October was meeting Nancy Bloomer Deussen, someone I’ve “known” through various emails the past nineteen years but had never met. It was very nice to finally speak with her face to face. I also enjoyed my conversations with Ken Davies and Greg Steinke, among others. And it was good to spend time with friends of long standing, Mickie Willis and William Price, whom I had not seen for several years. The conference went smoothly but that is to be expected from an event planned and organized by Joe Alexander. I also enjoyed the fact that it was in nearby Ruston, about 75 miles from Natchitoches.

There has been increasing discussion about what to expect from our National Conference. I have now been to three, the one last year, 2008 in Richardson, Texas, and in 2002 in Kansas City, Missouri, which was part of the CMS National Conference. The differences were significant. Of course the one in Kansas City was huge because of the tie-in with CMS. There were lots of outside activities and events and the city itself. I couldn’t tell you who was there for NACUSA or for CMS, or both, like I was at that time. The one outside of Dallas, hosted by the Texas Chapter, and held at the Eisemann Center for Performing Arts, was nice but the attendance was sparse. The recent one, hosted by the Mid-South Chapter, was held at Louisiana Tech University. The attendance was larger than 2008 but still light for a national conference. Perhaps that was because it was in Ruston and not a large city, like Kansas City. Whatever the reason, I hope you will all make an effort to get to the next national conference wherever it may be.

Of course, we inherently have a disadvantage because unlike other organizations, we really do exist as “independent” chapters putting on our own individual concerts and providing opportunities for those chapter members. Trying to connect everyone for a “national” event to compete with larger organizations such as CMS, MTNA, NAfME, SCI, etc., might be beyond our abilities. I think it is important that this issue is brainstormed and discussed for possible solutions. Over the next few months I believe it will.

FROM THE EDITOR
AL BENNER

I know it is the end of Spring and I am just now getting the Winter issue out. After 19 years I struggle to juggle the newsletter with increasing responsibilities from my teaching profession, as the Arts department chair, along with family obligations and activities. Plus as noted in the last issue, the relevance of the newsletter as written words on a paper copy is falling behind with the electronic age and technology providing instant gratification. I still occasionally get an article or review, but the enthusiasm and dedication to write one that was never a problem with our membership in my earlier years has now waned considerably. In the past my biggest problem was what to put on hold for the following issue because I had more than enough information for a sixteen page issue. Now my biggest problem is how to stretch what little information I have into an eight page issue. And to get that information, I’ve had to spend some time requesting it, usually with very little results. But notice this time a combination of a few articles and my delay has produced a twelve page issue. I think the last time this happened was Fall 2010.

I have enjoyed my tenure as editor, however time catches us all and it is better to end while my enthusiasm is still positive. As stated in the past several issues, I am willing to go one more year and retire at the end of my twentieth year as editor. That means three more newsletters. However, if a volunteer emerges before the next three issues appear, I am willing to pass the torch.

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CASCADIA -- EAST COAST
LOS ANGELES -- MID-ATLANTIC
MID-SOUTH -- SAN FRANCISCO
SOUTHEAST -- SOUTHERN OREGON
MISSOURI/KANSAS CITY -- TEXAS
California Composers
by Mary Lou Newmark

On Saturday, March 22, 2014, I had the pleasure of attending the Antelope Valley College Symphonic Band concert featuring “California Composers” at the plush AVC Performing Arts Theatre in Lancaster, California. This concert brought together the talents of four composers from the National Association of Composers, USA with two different wind ensembles. The California State University Northridge Wind Symphony performed as guests in addition to the AVC ensemble. Both bands were brilliantly directed by Dr. Berkeley Price, faculty at AVC, who moved seamlessly between roles as conductor, soloist and lively emcee.

After the opening work by Aaron Copland, the AVC Symphonic Band dove into the colorful world of Dr. Deon Price’s Yellow Jade Banquet with the composer conducting and Berkeley performing as clarinet soloist. The work was originally written to honor Deon’s Chinese composer colleagues and this performance was the world premiere of the wind band transcription. Next came Adrienne Albert’s bold and polished work, Courage with a snare drum motive that reminds us to find “strength to push through life’s obstacles.” The first half of the program ended with a rousing medley from Star Wars.

After intermission the CSUN Wind Symphony took the stage with the powerful Gandalf from Lord of the Rings by Johann de Meij and three more works from NACUSA composers. Charles Fernandez, an accomplished film and television composer, presented Bacchus Illatus, an exciting tone poem about a little girl’s first costumed ball, written for the Los Angeles Bach Festival. Suite from Girls in the Band by Jeannie Gayle Pool was accompanied by projections of photographs from Ms. Pool’s collection of women musicians in Los Angeles from 1920 – 1950’s. This jazzy world premiere composition included cues from her score of the film, “Peggy Gilbert & Her All Girl Band,” which Pool had produced and directed. The final piece by Deon Nielsen Price, also a world premiere, was Dancing on the Brink of the World. This tone poem traces the history of Crissy Field, a marshland in San Francisco, with great percussion effects and intricate textures. Near the end of the program, Berkeley Price spoke about the importance of playing works by living composers and particularly women composers. Aptly timed for Women’s History Month, this program did exactly that with three out of the four composers present being women. Bravo to all!

The Music of Dinos Constantiniades in Review
by Jeffrey Williams

New York Concert Review; New York, NY

Distinguished Concerts National New York (DCINY) presents Distinguished Concerts Artists Series:

The Music of Dinos Constantiniades

Louisiana State University soloists:
Michael Gurt, piano, Griffin Campbell, saxophone, Brett Dietz, percussion, Penelope Shumate, soprano, Johanna Cox, oboe, Lenora Cox Leggatt, violin

Weill Hall at Carnegie Hall, New York, NY

November 24, 2013

Greek-born Dinos Constantiniades is the head of Composition and Music Director of the Louisiana [Sinfonietta]. He is presently Boyd Professor, the highest academic rank at LSU. Mr. Constantiniades has composed over 250 works, including six symphonies, two operas, and music for a wide variety of instruments and voices. His writing style is all-encompassing, from the simplest of forms to the ultracomplex, and from the strictly tonal to the acerbically atonal and serial. He is especially adept in his use of Greek influences, such as Greek poetry from both ancient and modern sources, and Greek modal harmony. With the help of six exceptionally talented colleagues from Louisiana State University, his audience was privy to a broad survey of his varied style, including two world premieres, in ten works.

Pianist Michael Gurt led off the evening with the Sonata for Piano, LRC 49, a work that could be described as a journey through a post-apocalyptic world. It is not for the faint of heart, and Mr. Gurt was heroic as he wended his way through the nightmares and the desolation in a riveting performance. Mr. Gurt was stalwart all evening in his work with colleagues, demonstrating fine and attentive playing as a collaborator.

The lyric playing of saxophonist Griffin Campbell, especially in the Four Songs of Epirus, LRC 264 (World Premiere), was also outstanding. Oboist Johanna Cox handled all technical obstacles with apparent ease, and when her sister, violinist Lenora Cox Leggatt, a formidable talent in her own right, joined her with Mr. Gurt in Reflections V for Violin, Oboe, and Piano, LR 108, the effect was magical. It was the highlight of the evening to this listener. Brett Dietz displayed his amazing dexterity with his stick technique in the Moto Perpetuo for Marimba Alone, LRC 263 (another World Premiere) – it was a performance worthy of Paganini! Finally, soprano Penelope Shumate closed each half with performances filled with passion, charm, and coquettishness.

At the end, Mr. Constantiniades joined his colleagues on the stage to offer them his congratulations, shaking hands with each performer. All joined together for a final bow to the appreciative audience.
### RECORDINGS

**Daniel Adams:** *Concerto for Euphonium and Percussion Quintet* has been released on a CD entitled Praxis, featuring works for percussion solo and ensemble performed by Brian Meixner, euphonium. Nathan Daughtrey and Gate City Percussion, conducted by Stephen Barr. Adams’ concerto, along with all of the pieces included on the recording, was performed on two concerts commemorating the release of Praxis; Sept. 15 at High Point University and at the University of North Carolina, Greensboro. Praxis is available through Potenza Music.

**Brian Fennelly:** Albany CD TROY1350 (*The Other Side of Time*) is a "composer portrait" that includes Sigal for Strings with the Moravian Philharmonic under Joel Eric Suben; Fantasia Concertante with dvo parnas (Madalyn Parnas, violin; Cicely Parnas, cello) and the Indiana University New Music Ensemble under David Dzubay; Tropes and Echoes (chamber version) with Jean Kopperud, clarinet, and the Washington Square Ensemble under Louis Karchin; *Corollary III* with Chris Gekker, trumpet, and Rita Sloan, piano; and The Other Side of Time with the New England Conservatory Wind Ensemble under Charles Peltz.

Two of Max Lichitz compact disc albums were released in the fall of 2013 featuring performances by the University of South Florida's Ars Nova Ensemble and the McCormick Percussion Group. The albums are available for streaming and downloading through the NAXOS classicsonline.com website. The New York based Sylvan Winds also released a recording of his Vignettes for Wind Quintet which is also available through the same website.


### PUBLICATIONS


**Al Benner:** *Music to Hear* [Shakespeare's Sonnet 8] for voice and piano [CP#386] and Open Airy for cello solo [CP#387] by Connors Publications.

**Brian Fennelly:** Distant Call for solo muted trumpet or flugelhorn, for Jack Suttle of the Cleveland Orchestra; Tableaux for piano and ten instruments for Ensemble Mise-En; Babbittelles for piano, written for the Perspectives of New Music tribute to Milton Babbitt; all American Composers Edition.

**Deon Nielsen Price:** *Accompanying Skills for Pianists*, 2nd Edition, Culver Crest Publications, 2006, has recently been reprinted and is now available again for pianists and collaborative piano classes. The Nov. 2013 edition of "Hymns Today" includes her O to Be Joyful about the prophetesses in the Bible.

[www.hymnstoday.com] Price’s *Toads and Diamonds*, a story ballet for solo piano, commissioned by Park City Dance, Juliana Vorkink, choreographer, is now available in sheet music from Culver Crest Publications with the CD recording on the Cambria label soon to be released. It contains fifteen dances, fun to play or dance: Diamonds, Pearls, Sunflowers, Roses, Rubies, Toads, Spiders, Snakes, Bats, Cockroaches, and more. [www.culvercrest.com]

**Harvey J. Stokes:** Clarinet Concerto for Solo Clarinet and Chamber Orchestra was published by Ars Nova Music Press.

**David Ward-Steinman's Singapore Sonorama** is published by E. B. Marks Music Co., NY; *Incantation and Dance* is published by Theodore Presser Co. in versions for either alto flute or flute; and *Skyline* is published by MJQ Music/Hal Leonard in a lead sheet for improvisation.

### IN MEMORIAM: ALLAN BLANK

A    l    a    n    B    l    a    n    k    w    a    s    a    l    o    n    g    -t    i    m    e    NACUSA member connected with the Mid-Atlantic Chapter. He was Professor of Composition Emeritus at Virginia Commonwealth University, having taught there since 1978. Previously he taught at various high schools and universities. He had attended Juilliard School of Music, received his bachelor’s degree from Washington Square College and a master’s degrees from the University of Minnesota. He received further training at the University of Iowa, the Tanglewood Music Center, and Columbia University where he went through their teachers’ certification program.

Born in the Bronx, New York, December 27 1925, his early training was as a violinist. He had played with the Pittsburgh Symphony Orchestra, the Gershwin Concert Orchestra, and the National Orchestral Association. A composer of over 200 compositions, a listing of his works can be found at the American Composers Alliance website (http://composers.com). He died November 13, 2013 at his home in Richmond, Virginia.

### LETTER

Dear NACUSA,

I came across this nice app called Tonara, the first interactive digital sheet music viewer with an iPd app, and I would like to share it with you. Using this app can be very beneficial for those of us who also teach music.

At the core of the app lies a clever algorithm that allows the iPd to listen to the player (piano, voice, or any other instrument), follow the playing on the screen, turn pages automatically, make annotations, record, and send the recordings to others. It can be downloaded free of charge from the Apple Store at: https://itunes.apple.com/us/app/tonara/id454753605?mt=8

Doron Kima, D.Mus.
Visiting Scholar, University of California Berkeley
doronkima@gmail.com

NACUSA
### PERFORMANCES

**Daniel Adams:** Feb. 14—
*Diffusion One* for marimba quintet by the University of South Florida Percussion Ensemble conducted by Robert McCormick, University of South Florida New Music Festival. Also on Feb. 1 as part of the McCormick Marimba Festival at the University of South Florida, Tampa.

Nov. 15—*Protagonist* for percussion quartet with tom-tom soloist, The Rice University Shepherd School of Music Percussion Ensemble, conducted by Richard Brown, Houston, TX.

Oct. 13—*Two Antiphonal Portraits* by The University of South Florida Percussion Ensemble, conducted by Robert McCormick, Tampa Bay, FL.

**Ali Benner:** Feb. 13—*Open Ayre* by cellist Paul Christopher, Delgado Music Department Recital, Band Hall, Delgado Community College, New Orleans, LA.

Feb. 12—*Open Ayre and Reoccurrence* by cellist Paul Christopher, A Guest Artist Recital, Ralph R. Pottle Annex Recital Hall, Southeastern Louisiana University, Hammond, LA. Also both pieces on Feb. 10 on a LSU Composers Forum, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA; and on Jan. 28, both pieces on a Guest Artist Recital, Recital Hall, Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA. It was the premiere of *Open Ayre.*

Dec. 5—*Reflections upon a Windowsill* by Nicole Chandler, flute, and Danyelle Kora, piano, LU New Music Ensemble Concert, Jean McNulty Recital Hall, William Buset Centre for Music and Visual Arts, Lakehead University, Thunder Bay, Ontario, Canada.

Nov. 21—*Etude on 3-Tones* by Manika Buchholz, clarinet, LSMSA Chamber Ensemble Concert, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA.

Oct. 19—*Shakespeare’s Musical Sonnets [Music to Hear and Lips to Kiss]* by Lisa Benner, soprano and the composer, piano, LSMSA Arts Faculty Showcase, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA. Also again on Oct. 5 the premiere at the NACUSA National Festival Concert #5, Howard Auditorium, Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA. Oct. 6—*Through a Baby’s Eyes* and *In My Father’s Arms* by Thomas King (tenor) and Vicki King (piano), Thomas & Vicki King Faculty Recital, Performing Arts Center, Marie Brooks Strange Music Wing, Eddie T. Goins Recital Hall, Tennessee University, Nashville, TN.

**Dinos Constantinides:** Feb. 13—*Ballade for the Hellenic Land* [LRC 159] by cellist Paul Christopher, Delgado Music Department Recital, Band Hall, Delgado Community College, New Orleans, LA.

Feb. 12—*Ballade for the Hellenic Land* and *Four Interludes* [LRC 133] by cellist Paul Christopher, A Guest Artist Recital, Ralph R. Pottle Annex Recital Hall, Southeastern Louisiana University, Hammond, LA. Also both pieces on Feb. 10 on a LSU Composers Forum, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA; and on Jan. 28, both pieces on a Guest Artist Recital, Recital Hall, Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA.

Jan. 26—*Threnos of Creon* by Johanna Cox, English horn, and the Louisiana Sinfonietta, the composer conducting, Music for the Young at Heart, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA.


Nov. 21—*Family Triptych* [LRC 182a] by Soojin Lee, violin, LSMSA Chamber Ensemble Concert, Recital Hall, CPT Building, Louisiana School for Math, Science and the Arts, Natchitoches, LA. Nov. 20—*Transformations* by Spyros Kontos, oboe, and Irina Morozova, piano, Ann Goodman Recital Hall, Kaufman Music Center, New York, NY. Also on Nov. 16 at the LSU School of Music Recital Hall, Baton Rouge, LA.

Nov. 17—*Four Selections from Antigone* by Spyros Kontos, oboe, and the Louisiana Sinfonietta, the composer conducting, Music from the Baroque to the Contemporary, LSU School of Music Recital Hall, Louisiana State University, Baton Rouge, LA.

**Ken Davies:** Nov. 1—Premiere of *Collage 2013* by the Me-We Trio of Jason Bergman (trumpet), Ben McIlwain (trombone), and Ellen Elder (piano), MMTA Conference at the Mississippi University for Women, Columbus, MS. This work was commissioned by the Mississippi Music Teachers Association. Also played Oct. 29 by the same performers in a preview concert at the University of Southern Mississippi, Hattiesburg, MS.

Oct. 29—*Alpine Pastoral* for bass trombone was performed by Jonathan Warburton on his recital at the Butler School of Music, University of Texas, Austin, TX.

Oct. 24—*Quietudes #2 and #4* at Christian Fellowship of Art Music Composers, Greatbach School of Music, Houghton, NY. Oct. 5—Electronic performance of three selections, *Bridges, The Silent Sea* and *Window to the Stage* from *Poetic Soundscapes* at the National Conference of NACUSA, Louisiana Tech University, Ruston, LA. Also on the same date and venue was *Notasonata,* the composer, trombone, and digital media.

Sept. 15—*Quietude #1* for organ by Kathleen Dodge DeHaven, St. Mary Catholic Church, Counceville, WA. Also by the same organist on Sept. 14 at St. Augustine’s Catholic Church, Oak Harbor, WA.

Aug. 20—*Seaside Bike Ride, Ode to Stained Glass, Bridges, Message in a Bottle, The Silent Sea, I Did It All for You, Manhunt, Window to the Stage* and *My Forever Lover* from *Poetic Soundscapes* by Judy Davies and the composer at the George County Campus of the Mississippi Gulf Coast Community College at Lucedale, MS.

Aug. 17—*Window to the Stage, Bridges and The Silent Sea* received their first electronic performance at the joint Parma Music Festival and Society of Composers Region 1 New Music Festival in Portsmouth, NH.

Apr. 27—*Window to the Stage, Manhunt, My Forever Lover, The Silent Sea, Message in a Bottle and Seaside Bike Ride* from *Poetic Soundscapes* by Judy Davies and the composer, Gulf Coast Writers Association, Biloxi Public Library, Biloxi, MS.

Apr. 26—*Seaside Bike Ride, Bridges, Three Roads Diverged, The Silent Sea, Message in a Bottle,* and *I Did It All for You, Manhunt and Window to the Stage* from *Poetic Soundscapes* by Judy Davies and the composer, Mississippi Gulf Coast Community College, Jackson County Campus, Gautier, MS.

Mar. 2—If *Any Man Serve Me* by Frank Turner, voice and Benjamin Williams, piano, Christian Fellowship of Art Music Composers Conference held at Mississippi College, Clinton, MS. On Mar. 1 at the same conference was *Who Shall Separate Us From the Love of Christ* for SATB choir by the Mississippi College Singers.

Mar. 1—*Crossroads* for William Mann and Adam Dixon, trombones, Ling-Ling Chen, piano, Southeastern Composers’ League Forum, Morehead State University, Morehead, KY.

Feb. 19—*Autumn, Bridges, Three Roads Diverged, The Silent...
Sea, Message in a Bottle, Manhunt and Window to the Stage from Poetic Soundscapes (original poetry by wife, Judy) at the Pascagoula Senior Center, Pascagoula, MS.

Brian Fennelly: Feb. 19—Sukhi! for clarinet, violin, cello, and piano by Lunatics at Large, ACA Composers Now Festival, Thalia Theater at Symphony Space, New York, NY. Also on Aug. 16 at the Boston New Music Initiative, Parmas Music Festival, St. John's Church, Portsmouth, NH.

Feb. 16—Consort II (Photogram) for saxophone quartet, SCI National Conference, Ohio State University, Weigel Hall, Columbus, OH.

Nov. 1—Three Piano Pieces, ZL Liang, piano, LeFrak Concert Hall, Queens College, CUNY, New York, NY.

Matthew Hetz: Aug. 24—Partita No. 2 for Unaccompanied Violin by Rebecca Rutkowski, NACUSA’s Steinway Concerts at the Ranch, Culver City, CA.

June 8—An arrangement for Scott Joplin’s Orchestra of Solace by the Culver City Symphony Orchestra, Culver City, CA.


Daniel Kessner: Feb. 25—Reverberance performed by the Quatuor de Guitare de Versailles in La Roche-sur-Yon, France.

Feb. 2—Cantiones durum vocum performed by Andrew Leonard, clarinet, and Mira Khomik, violin, at the NACUSA-LA concert, Santa Monica Library. Also on Jan. 22 by the same two at Music@Mimoda, Los Angeles, CA.

Feb. 1—Premiere of Suite Four Guitars by the Quatuor de Guitares de Versailles during Folle Journée in Saint-Nazaire and Nantes, France.

Jan. 15—Dances for Flute and Guitar performed by rarescale, Carla Rees and David Black, Grantham Music Club, London.

Jan. 2—Du temps jadis (of a bygone time) performed by Hieronymus Stätzler, flute, Nicole Hitz, viola, Markus Hochuli, guitar, and Andreas Ochsner, cello, Berg am Irchel, Switzerland, Nov. 22—“En el Centro de Dios” from the cantata, In the Center, performed by Cecilía Fontes, soprano, Jairo Grossi, piano, Suzanna Lidégran, violin, Andrea Moreira, violin, Beatá Costa, viola, Oxana Chvets, violin, and the Conservatorio de Música de Porto, Portugal.

Nov. 22—A Knocket, An Octet for Percussion by the Crane Percussion Ensemble, Jim Petercsak, conductor, SUNY Potsdam. Oct. 30—Premiere of Percussion Symphony No. 2 by the Crane Percussion Ensemble, Jim Petercsak, conductor, SUNY Potsdam. Oct. 10-11—Festival Kessner, Conservatório de Música do Porto, Portugal. Concert I. Alto Rhapsody, alto flute & piano, premiere of Sonata for Violin and Piano, by Elliot Lawson, violin, the composer, flute/alt flute, Dolly Eugenio Kessner, piano, and Agnelo Marinho, flute. Concert II. Tornado al Mare (Returning to the Sea), for soprano and piano; Toccata for Piano, In the Center, Cantata No. 1, for soprano, strings and piano; by Cecilia Fontes, soprano, Lúcia Rodrigues, piano, Cristina Curi, piano, Jairo Grossi, piano, Suzanna Lidégran, violin, Andrea Moreira, violin, Beatá Costa, viola, and Oxana Chvets, cello.

Oct. 5—Premiere of Tableaux, for bass flute & guitar, and performance of Genera, for flute/alto flute/bass flute and clarinet/bass clarinet, at the rarescale Special 10th Anniversary Concert, Carla Rees, flutes, Sarah Watts, clarinets, and David Black, guitar, Shoreditch Church, London.


Jan. 12—Expressions by the North/South Chamber Orchestra, the composer conducting, New Year Celebration, Christ & St. Stephen’s Church, Manhattan, NY.

Nov. 11—Yellow Ribbons No. 42 by the North/South Chamber Orchestra, the composer conducting, Chamber Orchestra Music from the Americas, Christ & St. Stephen’s Church, Manhattan, NY.

Margaret Shelton Meier: Oct. 20—Morning Praise, Celebration on Lancashire, Psalm 131 (sung by soprano Becky Dorman), and four additional hymns arrangements on the Sunday morning celebration for the Ordination of the St. Luke, CA.

Allen Molinieux: In 2013, two graduate students performed his Manipulations for solo trombone; one at the University of Iowa in February and one at Brooklyn College in May. The University of Iowa faculty brass quintet took his work Encounter on tour in both Iowa and Illinois in April. Faculty members of McGill University played his Brief Diversion for trumpet, trombone and piano in September and in November, faculty members of Vanderbilt University played his Sonata in Two Movements for trumpet and piano.

John Winsor: Feb. 16—Premiere of The Faerie Queen for woodwind quintet and string quintet, North/South Consonance Midwinter Festival, Christ & St. Stephen’s Church, Manhattan, NY.

Jan. 26—Premiere of The Faerie Queen for woodwind quintet and piano and Hummingbirds for woodwind quintet and piano, NACUSA/Mid-Atlantic concert, Jeanette Winsor, piano with Hampton Roads Woodwind Quintet, Turner Auditorium, Chown University, Murfreesboro, NC.

**COMMISSIONS**

Al Benner received a commission from Dinos Constantinides to write a solo cello piece for Paul Christopher to play on five separate concerts in early 2014. The result was Open Aire which was performed at Louisiana Tech University in January, Louisiana State University, Southeastern Louisiana University and Delgado Community College in February, and will be played at LSMUSA in Natchitoches this April.

**MEMBER NEWS**

Daniel Adams presented a lecture on Diffusion One for marimba quintet and its companion piece Diffusion Two for snare drum quartet as part of the McCormick Marimba Festival at the University of South Florida, Tampa.

Kenneth R. Benoit had three performances in 2013. Mosaiic was performed at the Southeastern Composers’ League Forum at Morehead State University in Morehead, KY; he performed his Suite No. 3 for Piano at the Society of Composers, Inc. Region I Conference/PARMA Festival in Portsmouth, NH; and Fear Not: A Christmas Cantata was premiered at First Presbyterian Church of Hollywood, FL.

In May, Brian Fennelly received the 2013 Union College Engineering Distinguished Alumnus Award, for his career in music. He has both engineering and liberal arts degrees from the college. The Other Side of Time, a selection of the International Committee of the ISCM, was performed at the 2011 World Music Days in Croatia by the Croatian Army Wind Orchestra under Tomislav Facini.

Daniel Kessner gave three lectures on the “Upbeat Live” series at Walt Disney Concert Hall, Dec. 5, 7, & 8, before the performances of the Los Angeles Philharmonic Orchestra, Raphael Frühbeck de Burgos, guest conductor.

David Ward-Steinman: Dec. 1—Premiere of Singapore Sonorama by the Singapore Philharmonic Winds in Singapore, under the direction of Leonard Tan who commissioned the piece. The four-movement work evokes different musical cultures in Singapore— the Malay, Little India, Chinatown, and the all-embracing Merlion. The American premiere was given Nov. 5 by the Indiana University Wind Ensemble under the direction of Stephen Pratt in Bloomington, IN. A Ward-Steinman concert Sept. 28 at IU-Bloomington featured the premières of Incantation and Dance for alto flute and fortissimo piano (Katherine Lukas, alto flute; the composer, fortissimo pianist), and excerpts from his new musical Sheridan! (Daniel Lentz, James Reynolds, Julian Morris, and Anna Buck, voices; the composer, piano). Skyline was performed in a new version for Indian tabla, piano, and dancers, now entitled Skyline Dance, and featured Nitish Kulkarni, tabla; the composer, piano; and four dancers—Maura Bell, Ellie Edwards, Grace Kouy, and Matthew Rusk, choreographed by Tyler Rhoads.
NACUSA CONCERTS

Cascadia Chapter

Top Brass
featuring the Oregon Brass Quintet
Brian McWhorter and John Davison, trumpets; Lydia Van Dreel, horn;
Henry Henniger, trombone; Michael Grose, tuba
Friday, October 18, 2013, 7:30 PM
Colinial Heights Presbyterian Church, Portland, OR

So Far From Home .......................... RICK CRITTENDEN
Oregon Brass Quintet

Fantasy for Piano #1 .......................... MARK VIGIL
Monica Ohuchi, piano

Fantasia ........................................ DANIEL BRUGH
Justin Bulava, clarinet, and tape

Aerostat .......................... CHARLES COPELAND
Oregon Brass Quintet

Waking Up Slow .......................... CYNTHIA STILLMAN GERDES
Robert Taylor, trombone; Monica Ohuchi, piano

Summer Rhapsody .................. MICHAEL JOHANSON
Oregon Brass Quintet

Cool Breezes .......................... LIZ NEDELA
Michael Roberts, percussion; Monica Ohuchi, piano

Brass Quartet #1 .................. DAVID LEETCH
Brian McWhorter, trumpet; Lydia Van Dreel, horn
Henry Henniger, trombone; Michael Grose, tuba

Memories of Chief Joseph ........... GREG A. STEINKE
Sarah Viens, trumpet; Michael Roberts, percussion

Speed Trap Blues ................ I’LANA S. COTTON
Oregon Brass Quintet

Cascadia Chapter

Crazy Jane Misbehaves
Friday, November 15, 2013, 7:30 PM
Lincoln Hall, Portland State University, Portland, OR

Soulmates .................................. JAN MITTELSTAEDT
words by the composer
Vakare Petrollinaite, soprano; Renée Favand-See; mezzo-soprano
Gail Gillespie, flute; Diane Chaplin, cello
Dan Brugh, electronic soundscape creator

Adriana ........................................ CHRISTINA RUSNAK
Janet Bebb, flute

SufferSilently ......................... RENÉE FAVAND-SEE
electronic tape

TwoSongs .................................. SUSAN ALEXJANDER
words by the composer
The Body a Tree; words by Hafiz;
And For No Reason; words by Daniel Ladinsky
Vakare Petrollinaite, soprano; Jennifer Wright, piano

Alpha Beta .................................. EMILY POLTORAK
words by the composer
Jeffrey Evans, vocalist; Lisa Lipton, clarinet; Julian Kosanovich, cello

Nellie Bly: Daring, Intrepid Reporter ... CYNTHIA S. GERDES
words by the composer
Susan Strauss, storyteller; Cynthia Stillman Gerdes, piano

A Few Regrets ............................. ELIZABETH DYSON
words by the composer
Martha Bryan, soprano; Gail Gillespie, flute

Sostice ........................................ BONNIE MIKSCH
Bonnie Miksch, didgeridoo, voice and electronics

Tale of Wonders .......................... STACEY PHILIPPS
words by Brothers Grimm and Margaret Hunt
Martha Bryan, soprano; Andy Sharma, clarinet; Jeongmi Yoon, piano

Distillation ............................. LISA ANN MARSH
words by Deborah Buchanan
Renée Favand-See; mezzo-soprano; Lisa Ann Marsh, piano
Dustin Silva, electric guitar

Missouri/Kansas City Chapter

NACUSA Concert
Thursday, January 9, 2014, 6:00 PM
St. Andrew’s Episcopal Church, Kansas City, MO

Chaconne and Dance .................... LEE HARTMAN
Trilla Ray-Carter, cello; Dan Velicer, piano

Objects of Interest ....................... BRAD FOWLER
Mark Cohick, clarinet; Trilla Ray-Carter, cello; Dan Velicer, piano

Trio I .......................... BRAD CUTCLIFFE
Mark Cohick, clarinet; Trilla Ray-Carter, cello; Dan Velicer, piano

Sonata for Clarinet and Piano .... GEOFF WILCKEN
Op. 15, Nr. 4
Mark Cohick, clarinet; Dan Velicer, piano

Cascadia Chapter

Black Out: A Concert in the Dark
Friday, January 24, 2014, 7:30 PM
Temple Baptist Church, Portland, OR

Fluid .......................... SUSAN ALEXJANDER
electronic soundscape

Intertwined ............................. JAN MITTELSTAEDT
Jan Mittelstaedt, narrator;
Janet Bebb, flute; Barbara Heilmair, clarinet

Sea of Tranquility ....................... KAREN BATES-SMITH
Britney Hancock, dancer
Jacob Consenz, cello; Darlene Jost-Babib, piano

Redacted ............................. JAY DERDERIAN
Jordan Dykstra, electric viola and tape

Ocean .................................. PAUL VINCENT SAFAR
Nancy Wood, vocals; Paul Safar, piano

Turtle Portal .................................. BONNIE MIKSCH
computer

Changeling .................................. LISA MARSH
Sydney Carlson, flute; Lisa Marsh, piano

Four Blossoms on a Single Stem ....... DAVID BERSTEIN
Sydney Carlson, 3 different flutes

Metro Dreams .................................. JACKIE GABEL
electronic soundscape

Sonata for clarinet and piano .... DENIS FLOYD
Colin Adent, clarinet; Jason Lazur, piano

The Darkness Becomes a Voice ........ DAN BRUGH
Dwight Uphaus, singer; Dan Brugh, piano and electronics
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The Department of Music at the University of Mary Washington is pleased to announce a call for submissions for the Fourth Annual Electroacoustic Barn Dance, a three-day festival of electronic music and art, to be held November 13-15, 2014 on the campus of the University of Mary Washington in Fredericksburg, Virginia. This year’s festival will feature clarinetist Andrea Cheeseman. Composers are encouraged to submit works for the consideration of the featured artist or their own performers.

More information and links for submitting papers & audio/video/scores is: http://eabarmdance.com/call-for-scores/
cellist Nicola Baroni in the form of 21 movements of individual character for cello and electronics, or hypercello, the term used for the electronic extension of Baroni’s acoustic sound. Baroni skillfully realized a wide range of timbres and textures, with the hypercello departing most radically from the acoustic sound in the final, culminating movement.

The Ad Libitum Ensemble, based in Budapest, Hungary, arrived for the 29 June evening concert, which once again took place in the Chateau Assembly Hall. The quartet of Ildikó Szakács, soprano, Peter Kazán, clarinet, Ibolya Nagy, cello, and Ferenc János Szabó, piano, presented a program of mixed duos, trios, and quartets. They champion contemporary Hungarian and Slovak composers, and most of the works on their program were performed for the first time in the Czech Republic. The young players gave strong and convincing performances of this repertoire, which included the world premiere of an arietta for the whole group by Luboš Bernáth. In their concert, the acoustics of the hall worked in favor of the singer, who at one point, in György Urbán’s set of songs for voice and piano, gave an upward sweep of her head as she launched her note out into the hall. With the piano momentarily out, this musical expression worked quite effectively as one could hear the note reflect and spread into the space. The ensemble made a wise choice in programming Robert Muczynski’s Fantasy Trio for clarinet, cello, and piano as the final work. Muczynski wrote masterfully for this combination of instruments, and the players skillfully interpreted his composition to provide a fitting culmination to the evening.

Consonant with the festival theme, Czech organist Hana Ryšavá presented a liturgical music concert at the Church of St. Maurice on the 30 June afternoon concert. It featured the music of four women composers, the best representation of female music creators of the festival. She opened with Jeanné Demessieux’s Vélikonoční responsoria, whose atmospheric texture just before the end provided an unexpected sonic delight. The following work, by festival organizer Zdenka Vaculovičová, was the Ordinary form of the Mass, set for soprano and organ. It ably demonstrated that this weighty and often large-scale historical form can be successful with moderate performance forces and length. Smart programming was accomplished by having Eva Marie Houben’s organ chorale framed by two monophonic works, Messiaen’s Monodie for organ, and František Emmert’s Propria for soprano. The highlight of the program was Russian composer Sofia Gubaidulina’s Hell und Dunkel, which utilized clusters, sustained seconds, and other compositional devices to provide a unique sonic landscape, different from all the other works on the program and engaging in its originality. Arvo Pärt’s Trivium concluded the organ part of the concert, and was followed by a recording of Czech composer Michal Janošík’s AMEN, a large work for chorus and orchestra. While the work fit the liturgical theme of the performance, listening to the recording from the pews seemed a disjunct coda to the live performances that afternoon.

We returned to the Church of St. Maurice that evening for a recorded presentation of 24 Preludes and Fugues for piano by Czech composer Pavel Zemek, who had arrived to be one of the instructors in the POSTFEST composition master classes and workshops. The listener was able to maintain focus and interest through the duration of this monumental work because of the effective use of contrasting textures, speeds, intensities, and rhythms, combined with idiomatic piano writing and harmonic language that was modern yet not overly saturated with dissonance. Delicate and nuanced passages were particularly welcome respites to the more rhythmic and clangorous sections.

Two art events were woven into the main week of Forfest. The first was the opening of an exhibition by Czech photographer Petr Baran at the Gallery Artuš Kroměříž, where multiple photographic shots combined in a single frame gave the viewer an interesting new perspective on the composite. A timbrally creative solo violin work by Petr Vaculovič, ably performed by his mother Zdenka Vaculovičová, provided an apt complement to the photos. At the end of the week, there was a showing of large canvases by festival founder Vaclav Vaculovič at his home studio. Vaculovič discussed an important theme in his work: the encapsulation of human spirit, or energy, and its dissipation into, or merger with, nature and the infinite. He also noted Czech musical influences on his painting.

Colloquium

The Forfest Colloquium 2013, officially titled “Current situation - Global threat for art as a cultural phenomenon: Growing threat for the spiritual identity of today’s man,” took place during three intensive days, from 24–26 June. Papers and presentations from the fields of music, visual art, and culture were given in the Kroměříž Museum, in Czech and English, by presenters from Europe, America, and the Middle East, reflective of the international and interdisciplinary nature of the festival.

The colloquium started with a presentation by British composer David Matthews, who questioned whether spirituality in music was still possible in the 20th and 21st centuries with the decline of belief and the rise of agnosticism. After observations about 19th century precedents, such as Beethoven’s quest for meaning in sonata form, he spoke about 20th century examples such as Stravinsky’s Symphony of Psalms and Mass, and Stravinsky’s connection to the Russian Orthodox Church, and also of Messiaen’s ecstatic passages celebrating Catholicism. He noted that the timelessness in composers like Górecki, Pärt, and Taverner seeks to restore Christianity, and an artist could follow a path like that of poet Gerard Manley Hopkins, whose verse was sometimes bleak, but who still achieved ecstatic vision because of his belief in Christianity. After demonstrating some of his own spiritual works, Matthews concluded that music expressing the spiritual is still possible.

The participants then moved to the gallery at Chateau Kroměříž to view a large-scale masterpiece by the Italian artist Titian (Tiziano Vecellio), The Playing of Marsyas. Art historians explained the significance of the various figures in Titian’s rendering of a scene from the myth about Marsyas and Apollo, and commented on the Apollonian and Dionysian aspects of the scene.
The final day began with two thought-provoking presentations examining spiritual aspects of art and music. The first was by Dr. Hana Stěhliková Babyrádová, Czech artist and art historian of Masaryk University in Brno. Babyrádová described her method of haptic painting, where clay, sand, and dust pigments are shot onto the canvas as a means of realizing a tactile relationship between artist and art. She also referred to the spiritual aspects of working with dust pigments, noting Judaic precedents regarding dust as the eventual form of our corporeal beings. This connected with the Holocaust memorial music presentation I gave, where Nelly Sachs addresses the soul of her dead lover with the line “Your dust distinctly calls to life eternal.” An animated slide show of Babyrádová’s work played as she spoke.

The second presentation, by Republic of San Marino composer Massimiliano Messieri, had the provocative title “Chaos, when the machine becomes God’s interlocutor.” Messieri questioned the role of the spirit and human inspiration by playing a series of piano works that started with very highly organized structures in the total serialized works of Stockhausen and Boulez, progressed to composers using algorithms to compose, and ended up with a composition created by a computer, the latter not entirely dissimilar from the former. It reminded one of the discovery that certain aleatoric compositions had achieved as much departure from traditional tonal, rhythmic and harmonic patterns as had total serialization. Massieri wisely left open the question of whether a machine can match a divinely inspired human.

Dr. Matěj Kratochvíl, a music journalist and ethnomusicologist, gave the final colloquium presentation. Kratochvíl is Chief Editor of the music magazine HIS VOICE in Prague (HIS is an acronym for the Czech information center). He spoke about the increased need for composers writing new music to find funding outside of state support and posed questions about relationships between the arts and state funding. As an example, he referred to his recent interview with composer Philip Glass, who has received almost no direct government funding. Though noting that new music advocates may have a greater challenge in today’s political and economic climate, Kratochvíl was optimistic about the development of new venues, such as clubs and restaurants, where contemporary music is now being heard.

The richness of the arts in Kroměříž, and the intensity of activity during the main week of Forfest, while a pleasant surprise for the first-time visitor, are certainly not unexpected by Vaclav and Zdenka Vaculovič, who have been planning and working assiduously since the previous year’s festival. Their cumulative effort over the past 24 years has built loyal local audiences, promoted Kroměříž as a center of art and culture, and engaged musicians, artists, and thinkers internationally. In this regard, they have seen the synergy from the dual festival foci—progressive music and art, and spirituality in art—impact creators and audiences far beyond their city and region. In support of their vision, we wish them well as they plan for the silver anniversary festival next summer.

Laurence Sherr is Composer-in-Residence and Professor of Music at Kennesaw State University in Atlanta, GA.
Valley of the Kings
An Orchestrator’s Perspective
by Daniel Robbins

Having had the distinct honor of studying with acclaimed Hungarian/American composer Miklos Rozsa, I have also been awarded the enviable task of orchestrating many of his classic film scores for new commercial recordings. One such undertaking was the preparation of Rozsa’s concert suite from Metro-Goldwyn-Mayer’s Valley of the Kings. Born from a unique set of circumstances, the piece provided the professional orchestrator with a plethora of imaginative and evocative instrumental colors to illuminate.

It was the composer himself who in 1980 initially gave me the privileged opportunity to arrange his new rendition of Valley of the Kings. The work was originally intended for a vinyl recording, but due to a fatal contractual impasse with the prospective record company, it was neither orchestrated or recorded. Thus for many years the music remained virtually an unknown Rozsa opus. Then in the mid-1990s, owing to the recording industry’s renewed interest in Miklos Rozsa soundtracks, I orchestrated Valley of the Kings in the fervent hope of a digital CD premiere. Sadly, the completed project again lay on the shelf for another 16 years. Now, to the credit of Intrada Recordings, a new CD is at last enabling Valley of the Kings to see the light of dawn within the world of recorded film music.

The instrumentation for Valley of the Kings called for a standard-sized orchestra. Being that the subject matter of the movie dealt with modern-day excavations of ancient Egyptian archeological relics, Rozsa made abundant use of exotic percussion effects, fluid Rimsky-Korsakov woodwind flourishes, and sinuous Middle Eastern scales for overt programmatic imagery. Permeating the entire score were unique instrumental combinations that highlighted motivic and melodic inflections suggestive of actual Egyptian music. Apropos to having composed for so many Hollywood motion pictures in a period or historical genre, Dr. Rozsa frequently noted that in these films “the augmented 2nd quickly distinguished itself as the main melodic interval!”

Orchestrating the Valley of the Kings suite was not true orchestration in the real sense of the word, as I added not a single original idea of my own. Rather, the primary focus was to transcribe Dr. Rozsa’s own instrumentation from an abbreviated short score to a full conductor’s score. Hence, the term “reconstructionist” is preferable to “orchestrator” in this context. I worked from an enlarged photocopy of Rozsa’s original manuscript, which contained his precise indications allotting every note to a specific musical instrument. For purely listening purposes Dr. Rozsa made additional orchestral and compositional alterations from what was actually heard in the film. In some places the short score contained both movie and concert versions of the same passage side-by-side, compounding the number of instrumental indications to be deciphered. However, a thorough knowledge of orchestration as applied to the unmistakably individualized sound of Miklos Rozsa’s music helped provide me with an accurate picture of the composer’s true intent.

Totally new is the concluding coda composed by Rozsa especially for this concert version. Subsequently written long after his Metro-Goldwyn-Mayer years, the music is in Dr. Rozsa’s own handwriting. (All of the composer’s surviving M-G-M manuscripts were initially notated by a studio copyist.) Historic it is that we are being treated to these previously unheard measures. Additionally, the new Intrada recording showcases a superb performance by the Royal Scottish National Orchestra under the stylistically inspired conducting of Allan Wilson.