

74TH SEASON OF CONCERTS

NOVEMBER 22, 2015 • NATIONAL GALLERY OF ART





Roy Lichtenstein, *Bull II*, 1973, National Gallery of Art, Washington, Gift of Gemini G.E.L. and the Artist

PROGRAM

3:30 • West Building, West Garden Court

Presented in honor of *Serial Impulse at Gemini G.E.L.*

National Gallery of Art New Music Ensemble

Steve Antosca, artistic advisor

Morton Subotnick, guest artist, Buchla

Lina Bahn, violin

Lisa Cella, flute

E. Michael Richards, guest artist, clarinet

Morton Subotnick (b. 1933)

*From Silver Apples of the Moon to A Sky of Cloudless Sulfur** (2015)

*Washington premiere performance

The Musicians

National Gallery of Art New Music Ensemble

Formed in 2010 to present new music in the vibrant architectural environments of the National Gallery of Art, the Gallery's resident New Music Ensemble has offered critically acclaimed concerts that feature strategic placement of musicians throughout the spaces and utilize computer-controlled transformations and spatialization of sound. The group's 2011 tribute to the Gallery's seventieth anniversary, staged in the West Building's Rotunda, was hailed by the *Washington Post* as "a spectacular, wonderfully provocative" concert, which transformed the Rotunda into "an immense temple of sound, presenting a program of theatrical new works that married humans with computers, and ancient myths with contemporary aesthetics."

Steve Antosca

Composer Steve Antosca has received awards and commissions for new works from the American Composers Forum, Argosy Foundation Contemporary Music Fund, Bourges International Competitions, Chamber Music America, Fromm Foundation at Harvard University, Johansen International Competition, Kennedy Center, Maryland State Arts Council, McKim Foundation at the Library of Congress, Meet the Composer, National Endowment for the Arts, and Randy Hostetler Living Room Music Fund. Recipient in 2011 of the National Academy of Music's International Music Prize for Excellence in Composition, Antosca has a master's degree in computer music composition from the Peabody Conservatory of Johns Hopkins University. Formerly the artistic director of VERGE ensemble, with which he performed numerous times at the National Gallery and at the Corcoran Gallery of Art, Antosca was a codirector of the 2012 John Cage Centennial Festival Washington, DC. In 2015, Antosca was appointed curator for New Music-in-Residence at the American University Museum in the Katzen Arts Center. Since 2010, Antosca has created programs for the National Gallery of Art New Music Ensemble, and was the Gallery's composer-in-residence in the fall of 2013, for which he composed his work *HABITAT*, for performance in the East Building Atrium, and *my end is my beginning*, commissioned by Chamber Music America.

Morton Subotnick

Morton Subotnick is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Subotnick's most famous work, *Silver Apples of the Moon* (1966–1967), was commissioned by Nonesuch Records, and marked the first time an original large-scale composition had been created specifically for the disc medium — a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. It has become a modern classic, and in 2009 was entered into the National Recording Registry at the Library of Congress. Only four hundred recordings throughout the entire history of recorded music have been chosen for this archive.

In the early 1960s, Subotnick taught at Mills College, and with Ramon Sender cofounded the San Francisco Tape Music Center. During this period he collaborated with Anna Halprin in two works (*the 3 legged stool* and *Parades and Changes*) and was music director of the Actors Workshop. It was also during this period that Subotnick worked with Don Buchla on what became the Buchla 100, the first analog synthesizer.

In 1966, Subotnick went to New York with the Actor's Workshop to become the first music director of the Lincoln Center Rep Company in the Vivian Beaumont Theater at Lincoln Center. He became an artist in residence at the newly formed Tisch School of the Arts at New York University. During this period he helped develop and became artistic director of the Electric Circus and the Electric Ear. This was also the time of the creation of *Silver Apples of the Moon*, *The Wild Bull*, and *Touch*.

In 1969, Subotnick, along with a team of artists, created the California Institute of the Arts. He served as Associate Dean of the music school for four years and then became the head of the composition program where he created a new media program that introduced interactive technology and multimedia into the curriculum. Subotnick is now pioneering works to offer musical creative tools to young children. He is the author of a series of CDs for children and an online K-6 ear-training and musical-creativity curriculum.

Subotnick's awards include a Guggenheim Fellowship, several Rockefeller and Meet the Composer grants, an American Academy of Arts and Letters Composer Award, a Brandeis Award, a Lifetime Achievement Award (SEAMUS at Dartmouth), an ASCAP: John Cage Award, and an ACO: Lifetime Achievement award. He was composer in residence at Deutscher Akademischer Austauschdienst Künstlerprogramm (DAAD), in Berlin, and received an Honorary Doctorate from the California Institute of the Arts in Los Angeles. Subotnick tours extensively throughout the United States and Europe as a lecturer, composer, and performer.

Program Notes

Starting in the late 1950s, with my work on a sound/music score for a production of *King Lear*, I became infatuated with the notion of composing music as a studio art. I was convinced that an imminent technology explosion would offer, for the first time in history, an alternative to the centuries-old, three-person model of the solitary composer, alone at a desk writing music with pen and paper, the performer reading and performing the music on an instrument, and the audience listening to that music in an auditorium. This was the dream that prompted Ramon Sender and me to search for someone to create an electronic music easel; that someone became Don Buchla, resulting in the design and building of the first “Buchla Box,” the first analog synthesizer.

I began my life’s work of creating a new music in a technologically impacted world; a world yet to come. The dream was realized in a series of works starting with *Silver Apples of the Moon* and ending with *A Sky of Cloudless Sulphur*; my version of a new “chamber music,” music created specifically for the turntable and intended to be heard in the privacy of one’s home. I also worked on studio art’s anti-matter twin — public performance music that depended on spontaneity; the performance would somehow invoke the techniques and aesthetics of musical studio art. I went through numerous approaches, and, as technology became more sophisticated, I ended up with an approach that finally feels right. For each season of performances, I create a new hybrid Ableton-Buchla “instrument” loaded with prepared samples from all my previous works and performances, as well as new materials developed specifically for the new season; this allows me to transform the samples while performing brand new sound gestures, creating a new and ongoing palette for performances; The work always has the same title, *From Silver Apples of the Moon to A Sky of Cloudless Sulphur*. In this version I have created new material especially for the three instrumentalists from the National Gallery of Art New Music Ensemble.

Program notes are based on materials provided by the composer.

The National Gallery of Art New Music Ensemble wishes to thank the University of Maryland, Baltimore County, for providing rehearsals assistance for this performance.

Upcoming events of the Seventy-Fourth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

National Gallery of Art Orchestra
Gillian Anderson, guest conductor
Ciné-concert featuring *Way Down East*
Copresented with the Department of Film
November 29, Sunday, 2:00
East Building Auditorium

Mark O'Connor
An Appalachian Christmas
December 6, Sunday, 3:30
West Building, West Garden Court

Howard University's Afro Blue
Community Caroling
December 12, Saturday, 1:30 and 2:30
West Building Rotunda

DC Youth Orchestra
Community Caroling
December 13, Sunday, 1:30 and 2:30
West Building, East Garden Court

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

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Cover Heinrich von Förster, *The Music Room of Archduchess Margarete, Princess of Saxony, in Schloss Ambras* (detail), 1870s, National Gallery of Art, Washington

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