

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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.

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971, National Gallery of Art Archives, Gift of I. M. Pei and Partners



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,923rd Concert

National Gallery of Art New Music Ensemble
Steve Antosca, artistic director
Angel Gil-Ordóñez, guest conductor

First of three concerts with
composer-in-residence Jeffrey Mumford

February 3, 2013
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

“Multiple Voices”

Johannes Brahms (1833–1897)
Intermezzo no. 2 in A Major, op. 118 (1893)

Elliott Carter (1908–2012)
*String Trio*** (2011)

Jeffrey Mumford (b. 1955)
*Tango variations*** (1984, rev. 2001)
Original version for piano solo

*Tango variations** (2001, rev. 2012)
Revised by the composer for chamber ensemble

*in soft echoes... a world awaits*** (2008)

- I. Sonoro ed etereo
- II. Capriccioso
- III. Maestoso
- IV. Urgente
- V. Etereo e molto lontano
- VI. Molto appassionato
- VII. Capriccioso
- VIII. Dolcissimo
- IX. Molto espressivo
- X. Capriccioso
- XI. Sonoro
- XII. Sonoro e cantabile
- XIII. Capriccioso
- XIV. Insistente
- XV. Capriccioso

Courtney Bryan (b. 1982)
Etude I & II (2003–2004)

Jeffrey Mumford
an expanding distance of multiple voices (2005)

- I. Estatico e molto appassionato
- II. Sparso ed espansivo
- III. Molto delicatissimo ed etereo possibile
- IV. Molto appassionato
- V. Maestoso

*World Premiere Performance

**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 presented 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 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."

On June 2, 2013, the ensemble will be joined by the Washington-area harp and saxophone duo Pictures on Silence in a program of chamber and video works, including the premiere of Steve Antosca's *my end is my beginning*, commissioned by Chamber Music America for the event. In November the ensemble will premiere Antosca's *HABITAT*, a major work for percussion, video, and computers.

Members of the National Gallery of Art New Music Ensemble performing in tonight's concert are violinist Lina Bahn and flutist Lisa Cella. They are joined by the following guest musicians:

Courtney Orlando, *violinist*

Kathleen Murdock, *violinist*

Tobias Werner, *cellist*

Shawn Alger, *double bassist*

Noah Getz, *saxophonist*

Jacqueline Pollauf, *harpist*

John Kilkenny, *marimbist*

Lura Johnson, *pianist*

ANGEL GIL-ORDÓÑEZ

A former associate conductor of the National Symphony Orchestra of Spain, Angel Gil-Ordóñez has conducted numerous orchestras in symphonic music, opera, and ballet throughout Europe, the United States, and Latin America. Orchestras he has guest conducted include the American Composers, Bellas Artes National Theater, Brooklyn Philharmonic, Hartford Symphony, National Gallery of Art, and Pacific Symphony orchestras as well as the Munich Philharmonic, Opera Colorado, Orchestra of St. Luke's, and Solistes de Berne. An American citizen since 2009, Madrid-born Gil-Ordóñez worked closely with Sergiu Celibidache in Germany and studied with Pierre Boulez and Iannis Xenakis in France. Currently the music director of the Post-Classical Ensemble in Washington, DC, he also serves as guest conductor and advisor for education and programming for Trinitate Philharmonia, a program in León, Mexico, modeled on Venezuela's El Sistema. He was recently appointed principal guest conductor of New York's Perspectives Ensemble and music director of the Georgetown University Orchestra.

JEFFREY MUMFORD

Born in Washington, DC, composer Jeffrey Mumford brings to his three-week residency at the National Gallery of Art a deep love for the Gallery, which he frequented with his family in his formative years. He also brings the fruits of a flourishing career as composer and teacher at the Washington Conservatory of Music, Bowling Green State University, the Oberlin College Conservatory of Music, and Lorain County Community College in Lorain, Ohio, where he is a distinguished visiting professor.

Among the numerous fellowships, grants, awards, and commissions Mumford has received are those awarded by the Aaron Copland School of Music at Queens College, Alice M. Ditson Fund of Columbia University, American Academy of Arts and Letters, American Society of Composers and Publishers, Guggenheim Foundation, National Black Arts Festival, National Endowment for the Arts, Oberlin College Conservatory of Music, Ohio Arts Council, and the University of California. His works have been performed in prestigious venues worldwide by the Atlanta, Cincinnati, Cleveland, Detroit

and National symphony orchestras as well as the American Composers' Orchestra, Minnesota Orchestra, and Saint Paul Chamber Orchestra. His chamber works have been performed by the Borromeo, Corigliano, and Pacifica string quartets as well as the CORE and Empyrean ensembles, Imani Winds, and Los Angeles Philharmonic New Music Ensemble.

Following this residency, Mumford will travel to Blue Ash, Ohio, and Paris, France, where some of the works heard this evening will be performed by the Blue Ash Montgomery Symphony Orchestra and the Contemporary Music Forum, respectively. Five of his recent chamber works were issued on the Albany Records label, and Capstone Records has released *Telling Tales*, a recording project sponsored by the Cleveland Composers Guild. Recently selected for a residency with the Milwaukee Youth Symphony Orchestra, Mumford has also completed residencies at the Alba, Italy, Music Festival and the Chamber Music Conference and Composers Forum of the East in Bennington, Vermont, to which he has been invited to return later this year. Jeffrey Mumford's music is published by Theodore Presser Company and Quicklight Music, and he is represented by Carlson & Carlson Arts Contractors.

Program Notes

Tonight's program, "Multiple Voices," presents music that has played a role in forming the mature compositional style of composer Jeffrey Mumford and one piece of music written by his former pupil Courtney Bryan. Sponsored jointly by the Gallery's music and equal employment opportunity departments, the residency is both part of the Gallery's observation of African American History Month and a new phase of the institution's long-standing relationship with composers. The Gallery's first head of music programs, Richard Bales, was appointed in 1943, shortly after he had composed and successfully submitted a musical score for the first informational film the Gallery produced, titled *Your National Gallery*. Bales' successor, George Manos, also a composer, continued the practice of organizing and presenting on an annual basis the Gallery's American Music Festival, devoted exclusively to music by American composers. By the time he retired in 2004, Manos had brought the number of such festivals up to sixty-one, making it the longest-running festival of its kind in the world.

The current head of music at the Gallery, Stephen Ackert, has encouraged a number of composers to write new music for world premiere performance in Gallery concerts. Highlights include: Allen Fletcher's *Woman with a Balance* for violin and piano (inspired by the eponymous painting by Johannes Vermeer); Jessica Krash's *Be Seeing You*, inspired by paintings by women in the permanent collections of the National Gallery and the National Museum of Women in the Arts; and John Musto's *Later the Same Evening*, an opera inspired by five paintings by Edward Hopper.

Johannes Brahms' music is firmly rooted in the structures and compositional techniques of the baroque and classical periods, but his innovative approaches to form, harmony, and melody led the advance of musical romanticism to its flowering in the late nineteenth century. About Brahms' *Intermezzo no. 2 in A Major*, Jeffrey Mumford writes: "From the first time I heard this particular intermezzo (not sure how old I was but thinking it was

in high school), I was quite amazed and taken by its simple beauty, intimacy, and poignancy. Something about it was truly special among the works of his I knew at the time—an autumnal quality of course (as is the case with much of his work—almost universally felt) but something more—a wash of emotion [that is] deep, complex, and above all, profound.”

Twice winner of the Pulitzer Prize and the first composer to receive the United States National Medal of Arts, Elliott Carter produced some 130 works, more than forty of them in the first decade of the twenty-first century, when he was in his nineties. Writing about his *String Trio*—composed in 2011, when he was 103—Carter said: “In planning to compose this string trio, I realized that the viola had a more somber sound than the more brilliant violin and cello. . . . I determined nevertheless to give the viola its own voice and let it be the most prominent member of the ensemble. The work is dedicated to Rolf Schulte, Richard O’Neill, and Fred Sherry.”

In an article in *Fanfare* magazine about Jeffrey Mumford’s compositions, Robert Carl wrote, “Mumford studied with Elliott Carter, and this composer shines through as the strongest influence, not a bad thing at all. Like Carter, Mumford specializes in bright, resonant, but non-tonal sonorities; simultaneous layering of activity, from slow and spacious to regular violent out-breaks; fluid rhythmic passages which speed and slow like the passage of weather fronts. But this music is not a knockoff of the elder composer. Mumford strikes me as having a gentler vision than Carter, and one that allows for more sustained lyric and thematic materials.”

Mumford originally composed *tango variations* in 1984 as a work for solo piano. During its three-and-a-half-minute length, the work reveals its tango rhythm gradually. The rhythm appears in the context of shifting layers of developmental activity, in much the same manner that pockets of light appear amid evolving clouds. The composer revised *tango variations* for harp in 2001, and revised it once again for harp and chamber ensemble in 2012. This version receives its world premiere in tonight’s concert.

About *in soft echoes . . . a world awaits*, Mumford writes: “[The work] was commissioned by the Fortnightly Musical Club of Cleveland and was written for members of the Cleveland Orchestra. Cast in fifteen short movements, it explores many timbral and articulative aspects of the violin, viola, and cello. Interspersed as part of the work’s ongoing development are recurring and unfolding pizzicato movements marked *Capriccioso*. The title suggests the image of a world that results from the resonance of the reflected light within clouds.”

A native of New Orleans, Louisiana, Courtney Bryan is a prolific composer whose output includes solo works, music for jazz quartet and jazz orchestra, and film scores, as well as collaborations with dancers, visual artists, writers, and actors. Organist and director of the Institute of Sacred Music at Bethany Baptist Church of Newark, New Jersey, she performs regularly in New Jersey and New York. Recent appearances include a solo recital as part of the Saint Paul’s Chapel Concert Series, a collaborative project at Harlem Stage, and concerts at New York City’s Jazz Gallery and The Stone. A featured speaker at a recent convention of the Institute for Research in African American Studies (IRAAS) at Columbia University, Bryan was also featured in the university’s Institute for Religion, Culture, and Public Life radio documentary, “The Harlem Renaissance: Music, Religion, and the Politics of Race.” Holder of academic degrees from the Oberlin College Conservatory of Music, Rutgers University, and Columbia University, Bryan is pursuing a doctorate in music composition at Columbia.

Etude I & II represents the first two parts of a four-part set of piano etudes composed while Bryan was a student of Jeffrey Mumford at the Oberlin Conservatory. The respective etudes are subtitled “Unity Amongst Youth of the Diaspora” and “Secondline for Black Love.”

Mumford’s *an expanding distance of multiple voices*, from which the title of tonight’s program is drawn, is a set of variations for solo violin that was commissioned by a Washington, DC-based consortium consisting of Philip Berlin, Otho Eskin, Pamela Johnson, and Kathryn Judd. The composer writes, “The work is a musical salute to Lina Bahn for her commitment to the music

of our time, both in a solo capacity and as a member of the Corigliano String Quartet. Cast in five movements, it displays many changes of mood, tempo and timbre. As is the case in my work for solo viola *wending*, much of the harmonic material is based on the letters of its dedicatee's name (in this case linA BAHn). [B is the equivalent in German musical spelling of the note B-flat, while H is the equivalent of B-natural. The first four movements] are played together without pause. The title suggests a layered space, suspended and vast, in which many sources and gradations of light radiate from the continually shifting pockets of its interior."

Notes on Brahms based on materials provided by Jeffrey Mumford and Steve Antosca. Excerpts from Elliott Carter's bio reprinted by kind permission of Boosey & Hawkes. Notes on Courtney Bryan and Jeffrey Mumford based on materials provided by the composers.

Concerts in February at the National Gallery of Art

**Avalon String Quartet
With Winston Choi, pianist**

Music by Jeffrey Mumford, composer-in-residence
Presented in honor of African American History Month

February 10, 2013
Sunday, 6:30 pm
West Building, West Garden Court



**National Gallery of Art Chamber Players
With Miranda Cuckson, violinist, and Julia Bruskin, cellist**

Music by Jeffrey Mumford, composer-in-residence
Presented in honor of African American History Month

February 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Poulenc Trio

Music by Duke Ellington and other composers
Presented in honor of African American History Month

February 24, 2013
Sunday, 6:30 pm
West Building, West Garden Court