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the Garden Café remains open until 6:00 pm.

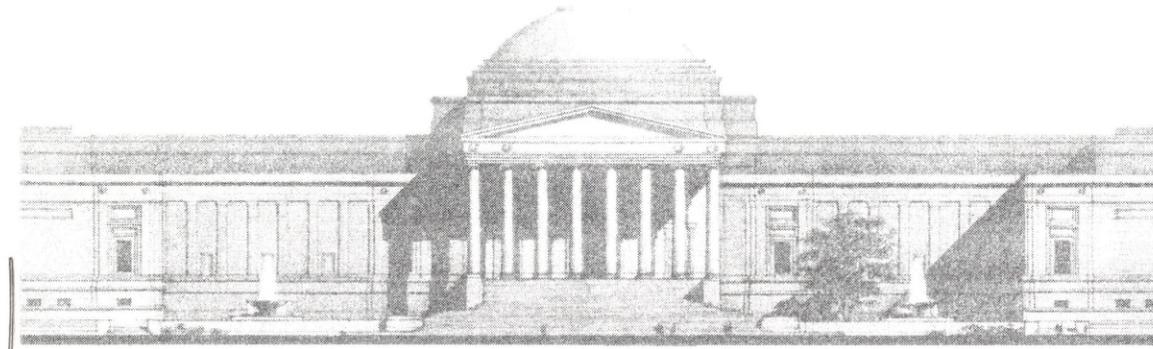
The use of cameras or recording equipment during the  
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pagers, and other electronic devices are turned off.

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

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

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Landover, MD 20785

[www.nga.gov](http://www.nga.gov)



The Sixty-eighth Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,764th Concert

National Gallery of Art Vocal Ensemble  
with  
National Gallery of Art Orchestra  
and  
Great Noise Ensemble  
Armando Bayolo, *conductor*  
Tracy Cowart, *mezzo-soprano*  
David Smooke, *speaker*

January 31, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

*World Premiere Performances*

Carlos Carrillo

*Four Sacred Motets* (2010)

*Nigra sum*

*Pulchra es*

*Duo seraphim*

*Audi coelum*

Armando Bayolo

*Kaddish: Passio: Rothko* (2009)

Part One: *Kaddish*

Tracy Cowart, *mezzo-soprano*

**INTERMISSION**

*Kaddish: Passio: Rothko* (continued)

Part Two: *Deite epises*

Part Three: *Monsters*

David Smooke, *speaker*

#### NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales, the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos, and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. In September 2008 the orchestra completed a highly successful concert tour in North Carolina, under the direction of guest conductor Vladimir Lande.

Members of the National Gallery of Art Orchestra participating in this program are:

*Violin I:* Claudia Chudacoff, Jonathan Mott, William Tortalano

*Violin II:* Lisa Cridge, Bruno Nasta

*Viola:* Wayne Graham, Jennifer Ries

*Cello:* Robert Battey, Marcio Botelho

*Flute:* Sara Nichols

*Oboe and English Horn:* Fatma Daglar

*Clarinet and Bass Clarinet:* Marguerite Baker

*Bassoon:* Dean Woods

*Trumpet:* Dave Haglund

*Horn:* Theodore Peters

#### GREAT NOISE ENSEMBLE

With nineteen world premieres and counting, Great Noise Ensemble is a working embodiment of its mission to perform new works and to promote emerging talent in contemporary music. Since its first concert in January 2006, the ensemble has won the Washington Area Music Association's 2007 "WAMMIE" Award for Best Chamber Ensemble. In its short four-year history, the ensemble has performed in the Hirshhorn Museum and Sculpture Garden, the John F. Kennedy Center for the Performing Arts, the National Gallery of Art, and the Patricia M. Sitar Arts Center.

In residency at The Catholic University of America since 2008, Great Noise brings four of its regular season programs to the university's Ward Hall and provides student composers with professional quality readings of their works. In addition to the world premieres of works by Armando Bayolo and Carlos Carrillo on this evening's program, Great Noise Ensemble has plans to present first-time performances of music by Blair Goins, Geoffrey Gordon, Robert Paterson, and D. J. Sparr.

Members of the Great Noise Ensemble participating in this program are:

*Violin I:* Andrea Vercoe

*Violin II:* Annalisa Guries

*Viola:* Annalisa Guries, Rebecca Steele

*Cello:* Phillip Maltzahn

*Bass:* Jonathan Steele

*Timpani and Percussion:* Chris DeChiara

*Piano:* Molly Orlando

*Flute:* Sacha Place

*Oboe:* Janna Ryon

*Clarinet and Bass Clarinet:* Katherine Kellert

*Bassoon:* Alan Michels

*Trumpet:* Kevin McKee

*Horn:* Lauren McCarty

*Harpsichord:* Jennifer Jackson

#### **ARMANDO BAYOLO**

Born in 1973 in Santurce, Puerto Rico, to Cuban parents, composer Armando Bayolo began musical studies at age twelve. At age sixteen he attended the Interlochen Arts Academy, where he first began the serious study of composition. He holds degrees from the Eastman School of Music, where his teachers were Samuel Adler, Christopher Rouse, and Joseph Schwantner; Yale University, where he studied with Martin Bresnick, Jacob Druckman, Ingram Marshall, and Roberto Sierra; and the University of Michigan, where he studied with Michael Daugherty, Evan Chambers, and Bright Sheng.

Bayolo's music, hailed by *The Washington Post* as "radiant and ethereal, full of lush ideas and a kind of fierce grandeur," encompasses a wide variety of genres, including works for solo instruments, voices, music for chamber orchestra, and music for full orchestra. He has received commissions from the Aspen Music Festival, the Euclid and Degas Quartets, the National Gallery of Art, the South Jutland Symphony Orchestra, the Syracuse Society for New Music, and the Western Piedmont Symphony Orchestra, among others. His works have been heard at the Aspen Music Festival, the John F. Kennedy Center for the Performing Arts, the Library of Congress, and the National Gallery of Art.

Also active as a conductor, Bayolo is the founding artistic director and conductor of Great Noise Ensemble. He has served on the faculties of Reed College and Hamilton College and is currently on the music theory faculty of the Peabody Conservatory of Johns Hopkins University.

#### **CARLOS CARRILLO**

Born in San Juan, Puerto Rico, Composer Carlos R. Carrillo holds degrees from the Eastman School of Music, Yale University, and the University of Pennsylvania. His teachers include Martin Bresnick, George Crumb, Jacob Druckman, Tania León, Christopher Rouse, Joseph Schwantner, and Roberto Sierra. Carrillo is the recipient of numerous awards, including the Bearn's Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, and BMI and ASCAP awards. He has been commissioned by the Concert Artists Guild, the New York Youth Symphony, and the Pennsylvania

Music Teachers Association. His music has been performed at the American Composers Orchestra's Sonido de las Americas Festival and Puerto Rico's Casals Festival. Carrillo has worked with members of the New Jersey Symphony Orchestra, the New York Youth Symphony, the Young Musician Foundation's Debut Orchestra, and the Puerto Rico Symphony Orchestra.

In 1998 Carrillo received one of the first Aaron Copland Awards from the Copland Heritage Association, and he was the 2001–2003 Van Lier Emerging Composer Fellow. Carlos Carrillo is writing a new work for the American Composers Orchestra, and in the fall of 2010 he joins the faculty of Indiana's DePauw University as a Post-doctoral fellow. He lives in Indiana with his wife Kirsten and their three children.

#### **TRACY COWART**

Mezzo-soprano Tracy Cowart performs in a wide range of vocal styles, from twelfth-century polyphony to contemporary art music. Recently praised by the *New York Times* as "the real attraction" with a voice that is "light and lithe," Cowart has performed with Apollo's Fire, the Choir of the Church of the Advent in Boston, La Donna Musicale, Opera Lafayette, the Trinity Cathedral Orchestra, and the Washington Bach Consort. Cowart has been a guest artist and lecturer at Pennsylvania State University and Bucknell University. She received the master of music degree in early music at the Longy School of Music and is currently working on a doctor of musical arts degree in the same field at Case Western University.

#### **DAVID SMOOKE**

Composer David Smooke currently resides in Baltimore, Maryland, where he teaches music theory and composition at the Peabody Conservatory of Johns Hopkins University. His honors include those from the Maryland State Arts Council, BMI, the MacDowell Colony, the Virginia Center for the Creative Arts, the National Association of Composers USA, the Atlantic Center for the Arts, SCI/ASCAP (Regional Winner) and the Tampa Bay Composers' Forum. His music has been featured on festivals including those hosted by Queens College, Rice University, Northwestern University,

the University of North Carolina at Greensboro, Louisiana State University, the University of Iowa, the State University of New York at Buffalo, Bowdoin College, Bard College, and East Carolina University.

Smooke performs improvisations and original works on various instruments including toy piano. As a member of the trio plinkTHUNKSqwak he plays free improvisation on toy piano with bassist Michael Formanek and clarinetist/bass clarinetist John Dierker. He has improvised as part of pieces by interdisciplinary artist Mayumi Ishino at venues in New York City, Philadelphia, and Virginia. He is currently building larger pieces utilizing electronic processing of toy piano, microtonally-tuned autoharp, and other instruments. He received a master of music degree from the Peabody Conservatory, a bachelor of arts magna cum laude from the University of Pennsylvania, and a Ph.D. from the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Ronald Caltabiano, John Eaton, Robert Hall Lewis, Marta Ptaszynska, David Rakowski, Shulamit Ran, and Richard Wernick.

## Program Notes

This concert marks the conclusion of a five-concert series at The National Gallery of Art featuring masterworks from the years 1610, 1710, 1810, 1910, and 2010. Because Claudio Monteverdi's *Vespro della Beata Vergine* is commonly identified as his "Vespers of 1610," it made the ideal starting point for the project and was performed at the Gallery on January 17. On January 20, organist and Gallery music department head Stephen Ackert joined mezzo-soprano Anne-Marieke Evers and members of the National Gallery of Art Chamber Players to perform music that would have been heard in 1710 in the ducal chapel in Weimar, Germany, where Johann Sebastian Bach was the organist and court composer. On January 24, three of the National Gallery's resident ensembles took the stage to present masterworks that Beethoven produced or published in 1810, and on January 27, the Aurnyn String Quartet played Alban Berg's *String Quartet*, op. 3, one of the great chamber works written in 1910.

The National Gallery invited two composers, Armando Bayolo and Carlos Carrillo, to write new music for the final concert in the series, which celebrates music in 2010. About his *Four Sacred Motets*, Carlos Carrillo writes:

How can one define the concept of the masterpiece? As a composer, I like to think that a musical masterpiece is a work that other composers hold as a model of what they believe to be technically and aesthetically perfect. The year 2010 marks the 400th anniversary of Monteverdi's *Vespro della Beata Vergine*, a work that for many is an example of this perfection.

To celebrate this occasion I set to music the text of the four motets contained in Monteverdi's *Vespers*. The publication of the *Vespers* by Monteverdi served as a vehicle for the composer to show his compositional technique at the time. Scholars have questioned the inclusion of these motets in a Marian service, as it is possible that the composer included other works at hand as part of his compositional "portfolio." This opens the possibility of separating the motets from the rest of the work. My setting of the motets serves as an homage. Composing new music for these texts after

in Rothko's case, to the Christian passion stories but going back to the ancient Egyptian myth of Osiris. Part three, *Monsters*, deals more directly with the facts of Rothko's life and aesthetics and sets a poem and a funeral oration that was a recollection of the artist by his friend, the poet Stanley Kunitz. Where the first two parts can be heard as somewhat detached cultural artifacts, part three is more emotional in its intended impact and represents a rumination, not just on Rothko's emotional state at the end of his life, but also on his place within the pantheon of twentieth-century artists. The oration is also a reflection on the motivations and driving forces behind human artistic endeavor.

*Kaddish: Passio: Rothko* is dedicated to Stephen Ackert, head of the music department at the National Gallery of Art, who worked diligently with me to bring it to life.

A special selection of paintings by Mark Rothko from the National Gallery's permanent collection will be on view in the East Building Tower from February 21, 2010, to January 2, 2011.

Next Week at the National Gallery of Art

**New York Opera Society**

Music by Gershwin

Presented in honor of *From Impressionism  
to Modernism: The Chester Dale Collection*

February 3, 2010

Wednesday, 12:10 pm

West Building Lecture Hall

**Texts and Translations**  
**Sunday, January 31, 2010**

**Nigra sum**

Nigra sum, sed formosa, filiae  
Jerusalem.  
Ideo dilexit me rex et introduxit  
me in cubiculum suum et dixit mihi:  
Surge, amica mea, et veni.  
Iam hiems transiit, imber abiit, et recessit.  
Flores apparuerunt in terra nostra,  
Tempus putationis advenit

I am a black and also beautiful daughter of  
Jerusalem.  
So the King loved me, and led  
me into his chamber and said to me:  
Arise, my love, and come away.  
Now winter has passed, the rain has gone,  
and flowers have appeared in  
our land: the time of pruning has come

**Pulchra es**

Pulchra es, amica mea  
suavis et decora filia Ierusalem.  
Pulchra es, amica mea, suavis  
et decora sicut Ierusalem,  
terribilis sicut castrorum acies ordinate  
Averte oculos tuos a me,  
quia ipsi me avolare fecerunt.

You are beautiful, my love,  
a sweet and comely daughter of Jerusalem.  
You are beautiful, my love, sweet  
and comely as Jerusalem,  
terrible as the sharp lines of a military camp.  
Turn your eyes from me,  
because they have put me to flight.

**Duo Seraphim**

Duo Seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
Pater, Verbum et Spiritus Sanctus:  
et hi tres unum sunt.  
Sanctus . . .

Two Seraphim were calling one to the other:  
Holy, holy, holy  
Lord God of Hosts:  
the whole earth is full of his glory.  
There are three who give testimony in heaven:  
the Father, the Word, and the Holy Spirit:  
and these three are one.  
Holy . . .

**Audi coelum**

Audi coelum verba mea,  
plena desiderio  
et perfusa gaudio.

Audio.

Dic, quaeso, mihi:

Quae est ista quae consurgens ut  
aurora rutilat, ut benedicam?

Dicam.

Dic, nam ista pulchra ut luna,  
electa ut sol replet laetitia  
terras, coelos, maria.

Maria.

Maria Virgo ilia dulcis,  
praedicata de prophetis Ezechielis  
porta orientalis,

Talis.

Illa sacra et felix porta,  
per quam mors tuit expulsa,  
introducata autem vita,

Ita.

Quae semper tutum est medium  
inter homines et Deum,  
pro culpis remedium.

Medium.

Omnes hanc ergo sequamur,  
quae cum gratia mereamur  
vitam aeternam. Consequamur.

Sequamur.

Praestet nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen.

Amen.

Benedicta es, Virgo Maria,  
in saeculorum saecula

Hear, O heaven, my words,  
full of desire  
and suffused with joy.

I hear.

Tell me, I pray: who is she  
who, rising like the dawn,  
shines, that I may bless her?

I shall tell you.

Tell, for she is beautiful as the moon,  
exquisite as the sun which fills with  
joy the earth, the heavens and the seas.

Mary.

Mary, that sweet Virgin  
foretold by the prophet Ezekiel,  
gate of the rising sun,

Such is she!

That holy and happy gate  
through which death was driven out,  
but life brought in,

Even so!

Who is always a sure mediator  
between man and God,  
a remedy for our sins.

A mediator.

So let us all follow her  
by whose grace we gain  
Eternal life. Let us seek after her.

Let us follow.

May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.

Amen.

Blessed art thou, Virgin Mary,  
world without end

# Kaddish:Passio:Rothko

## *Texts*

### Part One: Kaddish

#### Mourner's Kaddish

Yeetgadal v'yeetkadash sh'mey rabbah b'almah dee v'rach kheer'utey

*May His great Name grow exalted and magnified, in the world that He created as He willed.*

v'yamleekh malkhutei, b'chayeykhohn, uv' yohmeykhon,

*May He give reign to His kingship in your lifetimes and in your days,*

uv'chahyei d'chohl beyt Yisrael, ba'agalah u'veez'man kareev.

*and in the lifetimes of the entire family of Israel, swiftly and soon.*

Y'hey sh'met rabbah m'varach l'alam u'l'almey almahyah.

*May His great name be blessed forever and ever.*

Yeet'barakh, v'yeesh'tabach, v'yeetpa'ar, v'yeetrohmam, v'yeet'nasei,

*Blessed, praised, exalted, extolled*

v'yeet'hadar, v'yeet'aleh, v'yeet'halal sh'mey d'kudshah b'reekh hoo.

*mighty, upraised, and lauded be the Name of the Holy One, Blessed is He.*

L'eylah meen kohl beerkhatah v'sheeratah,

*beyond any blessing and song,*

toosh'b'chatah v'nechematah, da'ameeran b'al'mah.

*praise and consolation that are uttered in the world.*

Y'hei shlamah rabbah meen sh'mahyah, v'chayeem aleynu v'al kohl Yisrael

*May there be abundant peace from Heaven and life upon us and upon all Israel*

Oseh shalom beem'roh'mahv, hoo ya'aseh shalom, aleynu v'al kohl Yisrael, amein.

*He Who makes peace in His heights, may He make peace, upon us and upon all Israel. Amen.*

## **Part Two: Deite Epises**

Gospel of Mark, chapter 15

*Via crucis in 14 variations*

Ho de Peilatos paredokenton lesoun phragelosas hina staurothei.

*So Pilate delivered Jesus, after he had scourged him, to be crucified (v. 15)*

En de hora trite kai estaurosan auton. Kai en he epigraphē tes aitias autou epigegrammene  
*Now it was the third hour, and they crucified him. And the inscription of his accusation was written above*

O BASILEUS TON IOUDAION.

*The King of the Jews (vv.25-26)*

Kai sun autoi staurousin duo leistas.

*With him they also crucified two robbers (v. 27)*

Kai hoi paraporeuomenoi eblasphemoun auton kiountes tas kephalas auton kai legontes.

*And those who passed by blasphemed him, wagging their heads and saying*

Oua ho kataluon ton naon kai oikodomon en trisin hemerais,

*You who destroy the temple and build it in three days*

soson seauton katabas apo tou staurou.

*save yourself and come down from the cross! (vv.29-30)*

Kai genomenes horas hektes skotos egeneto eph'holen ten gen.

*When the sixth hour had come, there was darkness over the whole land (v. 33)*

Kai tei enatei horai eboesen ho lesous phonei megalen.

*And at the ninth hour Jesus cried out with a loud voice, saying,*

Eloi, eloi lama sbachtanei

*"Eloi, Eloi, lama sabachtani?" (v.34)*

Dramon de tis gemisas spongon oxous peritheis kalamoi epotizen auton

*Then someone ran and filled a sponge full of sour wine, put it on a reed, and offered it to him (v. 36)*

ho de lesous apheis phonen megalen exepneusen.

*And Jesus cried out with a loud voice, and breathed his last. (v. 37)*

Kai ede opsias genomenes, epei en paraskeue, ho estin prosabbaton,

*Now when evening had come, being the day before the Sabbath*

elthon Ioseph apo Harimathias euschemon bouleutes, hos kai autos en prosdechomenos ten basileian tou

theou,

*Joseph of Arimathea, a prominent council member, who was himself waiting for the kingdom of God*

tolmesas eiselthen pros ton Peilaton kai eitesato to soma tou lesou.

*coming and taking courage, went in to Pilate and asked for the body of Jesus. (vv. 42-43)*

Kai agorasas sindona kathelon auton eneilesen tei sindoni kai etheken auton en mnemati ho en lelatomenon ek petras, kai prosekulisen lithon epi ten thurantou mnemeiou.

*Then he bought fine linen, took him down, and wrapped him in the linen. And he laid him in a tomb which had been hewn out of the rock, and rolled a stone against the door of the tomb. (v.46)*

Skotos egeneto eph'holen ten gen

*there was darkness over the whole land. (v.33)*

### **Part Three: Monsters**

*Text by Stanley Kunitz.*

"The Artist" (mezzo-soprano and chorus)

His paintings grew darker every year.  
They filled the walls, they filled the room;  
eventually they filled his world—  
all but the ravishment.

When voices faded, he would rush to hear  
the scratched soul of Mozart  
endlessly in gyre.  
Back and forth, back and forth,  
he paced the paint-smeared floor,  
diminishing in size each time he turned,  
trapped in his monumental void,  
raving against his adversaries.

At last he took a knife in his hand  
and slashed an exit for himself  
between the frames of his tall scenery.  
Through the holes of his tattered universe  
the first innocence and the light  
came pouring in.

from Stanley Kunitz' memorial to Mark Rothko (male speaker):

He is wearing his battered black fedora, perched high on the glistening  
dome of his forehead; somehow an emblematic hat, for things were  
never quite the same after the wind blew it out of reach one winter evening.  
His nearsighted eyes behind the thick glasses are liquid with patriarchal affection  
and solicitude. His mouth is sensuous, quick to tremble with feeling.  
"Tovarich!" he cries, with a huge embrace that locks me in, snug against his baronial frame,  
as if to protect us both against everything fretful, anxious, invidious, the adversaries from  
whom he would flee at last in search of peace.

Once I told him that he was the last rabbi of Western art. And that made him smile, which was a relief, since one could never quite be certain when his face would darken.

In an after-dinner conversation one evening I referred to Picasso—not without admiration—as a kind of monster. And then, for good measure, I added Joyce's name. Mark was troubled by the epithet. I argued that in the modern arts the terms "genius" and "monster" may be interchangeable. His face darkened. "You don't mean me, do you?" he asked. A few months later he was dead, by his own hand.

I think of him as a poet among the painters, a lyric imagination in the dominion of the abstract. The scale of his work is more than a matter of dimension. They are the breath of a vision, scarcely more than a breath, an existential stain... a glimpse, a memory, perhaps, of an archetypal simplicity and grandeur: "Shapes of things interior to Time, hewn out of chaos when the Pure was plain." That transcendental quality, his effect of a pulsing spiritual life, of an imminent epiphany, was a secret he did not share with others and maybe only partly understood himself.

*The composer thanks Gretchen Kunitz, executor of The Estate of Stanley Kunitz, and Darhansoff, Verrill, Feldman, Literary Agents, for permission to use lyrics from the poem "The Artist" (Collected Poems of Stanley Kunitz, © 2000).*