

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.

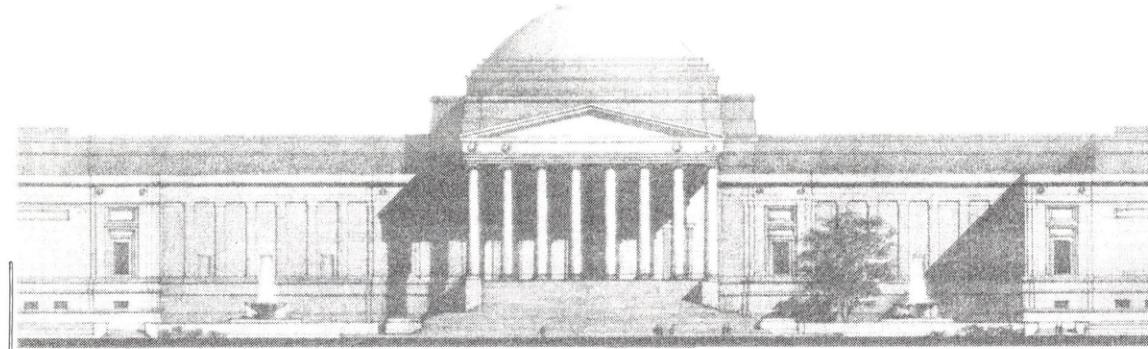
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

Music Department
National Gallery of Art
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Washington, DC

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

National Gallery of Art
2,775th Concert

Oni Buchanan, pianist

Presented in honor of Women's History Month

March 10, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Missy Mazzoli

Orizzonte (2004)

Cindy Cox (b. 1961)

From *Hierogamos: Studies in Harmony and Resonance* (2003)

3. Sonorous

4. Meditative, still

5. Playful, but driven

Adina Izarra (b. 1959)

Cónclave (2003)

Joan Tower (b. 1938)

Throbbing Still (2000)

Mei-Fang Lin (b. 1973)

Interaction (2001)

Annie Gosfield (b. 1960)

The Wanton Brutality of a Tender Touch (2006)

The Musician

Pianist Oni Buchanan focuses her virtuosity and inventiveness on concert programming that is often interdisciplinary in nature, directly engaging the intimate connections between music and the visual arts, poetry, or dance. She has performed solo recitals throughout the United States at such venues as the Silberman Series at Allegheny College in Pennsylvania; the Lane Series in Burlington, Vermont; the Dame Myra Hess Memorial Concerts in Chicago; and the Bechstein Piano Center in New York City. Buchanan has also performed internationally, including recitals in Brasília, Rio de Janeiro, and São Paulo, Brazil; and Guelph, Canada. Her numerous appearances with chamber ensembles include performances at Harvard University, the New England Conservatory of Music, and the New School of Music in Cambridge, Massachusetts. She has been a guest concerto soloist with the Waynesboro (West Virginia) Community Orchestra, conducted by Eric Stassen.

Buchanan received a bachelor's degree in music from the University of Virginia and a master's degree in piano performance from the New England Conservatory of Music. She continued her music studies at the University of Iowa School of Music. She also studied at the Aspen Music Festival in the studios of Joseph Kalichstein and Gabriel Chodos, and has been an active participant and performer in the New England Conservatory Summer Institute for Contemporary Performance Practice.

In addition to her music degrees, Buchanan holds a bachelor of arts degree in English from the University of Virginia and an master of fine arts degree in poetry from the Iowa Writers' Workshop. Buchanan's second poetry book, *Spring*, selected as a winner of the 2007 National Poetry Series, was also a poetry honors winner in the 2009 Massachusetts Book Awards. Buchanan's poems are featured in several anthologies including *The Best American Poetry 2004* and *Legitimate Dangers: American Poets of the New Century*.

Oni Buchanan currently maintains a private piano studio in Boston. Her discography includes three solo piano CDs on the independent Velvet Ear Records label. She maintains a Web site at www.onibuchanan.com.

Program notes

Missy Mazzoli was recently deemed “one of the more consistently inventive, surprising composers now working in New York” by the *New York Times*. Her music has been performed internationally by the Kronos Quartet, eighth blackbird, the Minnesota Orchestra, the South Carolina Philharmonic, NOW Ensemble, and many others. Upcoming projects include a performance by the American Composers Orchestra, and performances of her chamber opera, *Song from the Uproar*, at Bard College and as part of New York City Opera's VOX series. Mazzoli is the recipient of three ASCAP Young Composer Awards, a Fulbright grant, and grants from the Jerome Foundation and the Barlow Endowment. She is the executive director of the MATA Festival in New York City.

Orizzonte, for piano and electronics, consists of gently overlapping sine waves that set the stage for a meditative and introspective piano melody. It was composed for Hills Not Skyscrapers, a band that Missy Mazzoli founded in The Netherlands in 2004. It was first performed on a piano that had been left out in the rain for a year, in a dilapidated squat hidden in the heart of Amsterdam.

A professor at the University of California at Berkeley, Cindy Cox has been described as radical, traditional, original, archetypal—neither modernist nor neotonal. She derives her “post-tonal” musical language from acoustics, innovations in technology, harmonic resonance, and poetic allusion. She has received awards and commissions from the American Academy of Arts and Letters, the American Society of Composers and Publishers (ASCAP), the Fromm Foundation, Meet the Composer, and the National Endowment for the Arts. Recent performances of her works in Washington, DC, include the Paul Dresher Ensemble's rendition of *Into the Wild* at the Library of Congress and a National Symphony Orchestra presentation of *Cathedral Spires* at the Kennedy Center. Cox's music is recorded on the Capstone, New World, Albany, Cantilena, Arpa Viva, Mark, and Valve-Hearts labels.

The title of *Hierosgamos: Studies in Harmony and Resonance* refers to the *hierosgamos*, an ancient principle that reveals the ultimate wholeness concealed among pairs of apparent opposites. Literally “sacred marriage,” this mysterious union involves a simultaneous moment of creation and dissolution between the self and the other, a co-terminus spiritualization of matter and a materialization of spirit. The three selected études in this performance are drawn from a larger work of seven—a cycle that attempts to show how opposing characteristics and materials ultimately derive from a single source. The middle étude (*Meditative, still*) is the center post, and the overtone series from the middle note of the piano—E₄—and its inverse provide the pitches. The opening étude of the set (*Sonorous*) is formed by a slowly moving series of chorale-like chords based on A-flat. Its middle section uses a variation on the chorale with rapidly descending scales. The third étude (*Playful, but driven*) is composed of a forceful, motoric ascending line of scales topped with a repeating B-flat.

Adina Izarra, born in Caracas in 1959, obtained a Ph.D. from York University in England in 1989. She returned to Venezuela, where she has taught at the Simón Bolívar University. She currently directs the university’s post-graduate program in music and the Digital Music Laboratory. Izarra has written extensively for flute and guitar, and is currently concentrating on electronic music and video art. In her electroacoustic work, she has a predilection for the sounds of nature, especially birds, together with street calls, particularly those of Spanish origin still present in Caracas streets. She is active in the International Society for Contemporary Music and the Venezuelan electro-acoustic music scene. She is also part of RedAsla (Latin-American sound art composers) and is the only woman member of the Collegium of Latin American composers. Her music has been recorded by BIS Grammophon and Elektron (Sweden), Equinoccio (Venezuela), Leonardo (Massachusetts), and RedAsla (México), as well as independent record companies.

About *Cónclave*, Adina Izarra writes: “‘Conclave’ is a pun: ‘con — clave’ (“with clave,”) the rhythmic pattern which is the basic structuring rhythm of salsa, and of course this rhythmic pattern is often played by the percussion instrument claves and ‘conclave’ (a closed organization).” Although the correct spelling in Spanish has the accent, it destroys the pun. The work is based on the clave used as rhythmic modulation. Also the fifths progression, typical of the genre, is used. Both deliberately appear out of context.”

Joan Tower’s music is noted for a number of defining qualities—driving rhythms and colorful orchestrations influenced by the sounds and sensations of a childhood spent in South America—and accessibility for listeners and players alike, resulting from her own experience as a performing pianist. She has written a number of works paying homage to composers such as Beethoven (*Concerto for Piano*), Stravinsky (*Petroushskates*), and Copland (*Fanfare for the Uncommon Woman*). The top-selling recording of her orchestral work, *Made in America*, won three 2008 Grammy® awards, including best classical contemporary composition.

Throbbing Still, the fourth and final movement of Tower’s *No Longer Very Clear*, was inspired by John Ashbery’s (b. 1927) poem “No Longer Very Clear:”

It is true that I can no longer remember very well
the time when we first began to know each other.
However, I do remember very well
the first time we met. You walked in sunlight,
holding a daisy. You said, “Children make unreliable witnesses.”
Now, so long after that time,
I keep the spirit of it throbbing still.

Tower applies “[keeping] the spirit of it throbbing still” to the ten years she spent as a child in Bolivia, and says that the Incan rhythms of her youth “throb still” in her musical compositions. “Still” functions in two opposing meanings, indicating both stasis (the gridlock of the repeating chords) as well as the continued inclusion of these rhythms from the past in the present day.

Mei-Fang Lin is currently on the faculty of the School of Music at Texas Technical University. She received a Ph.D. from the University of California at Berkeley and a master's degree from the University of Illinois at Urbana-Champaign, where she taught as visiting assistant professor of composition and theory. Supported by the Frank Huntington Beebe Foundation in Boston and a George Ladd Paris Prize from the University of California, Berkeley, Lin also spent three years in France studying composition with Philippe Leroux and participated in the one-year computer music course "cursus de composition" at the Institut de Recherche et Coordination Acoustique/Musique in Paris. Lin has received major awards from competitions and festivals in France, Italy, Korea, and Taiwan, as well as the American Music Center, the Look & Listen Festival, the National Association of Composers, the SCI/ASCAP Student Commission Competition, and the 21st Century Piano Commission.

In *Interaction*, Mei-Fang Lin aims to unite the piano and recorded electronic sounds without resorting to the use of actual piano sample sounds in the recording. She achieves this mostly by means of establishing a close connection between the musical textures, the rhythmic gestures, and the timbre in the piano and the recording. These two seemingly opposing media are meant to give the impression that they not only complement each other, but they actually give birth to each other. *Interaction* was commissioned by the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Described by *The New Yorker* as "A major figure of the downtown scene with pieces that use nonmusical sounds in a strikingly expressive manner," Annie Gosfield lives and works in New York City, where she divides her time between composing and performing. She has received commissions from the Bang on a Can AllStars, Felix Fan, cellist Joan Jeanrenaud, the Miami String Quartet, Lisa Moore, and Blair McMillen, among many others. Gosfield's music is featured on three portrait CDs on the Tzadik label as well as on Cantaloupe, CRI, Innova, Mode, and Sony Classical. She has received many grants and awards, including the Foundation for Contemporary Art's

prestigious "Grants to Artists" award. Gosfield held the Darius Milhaud chair at Mills College, and has taught at Princeton University and CalArts. Several of her essays on music have been published in the *New York Times*' series "The Score."

Of *The Wanton Brutality of a Tender Touch*, Annie Gosfield writes: "The title was inspired by a recent televised brawl: one baseball player wrapped his arm around another player's waist, and drew him in close in order to deliver a wicked roundhouse punch. In one graceful series of movements, what looked like a fleeting moment of tenderness became an unbridled expression of fury. I was intrigued by the idea of creating a piece that borders on brutal, yet can be delivered with flawless precision and accuracy."

Program notes and composer biographies provided by Oni Buchanan

Next Week at the National Gallery of Art

Ewa Poblocka, pianist

Music by Chopin

Presented in cooperation with the Embassy of Poland
in honor of the 200th anniversary of the birth of Frédéric Chopin

March 14, 2010

Sunday evening, 6:30 pm

West Building, West Garden Court



amarcord

Sixteenth and seventeenth-century German music

March 17, 2010

Wednesday, 12:10 pm

West Building, West Garden Court