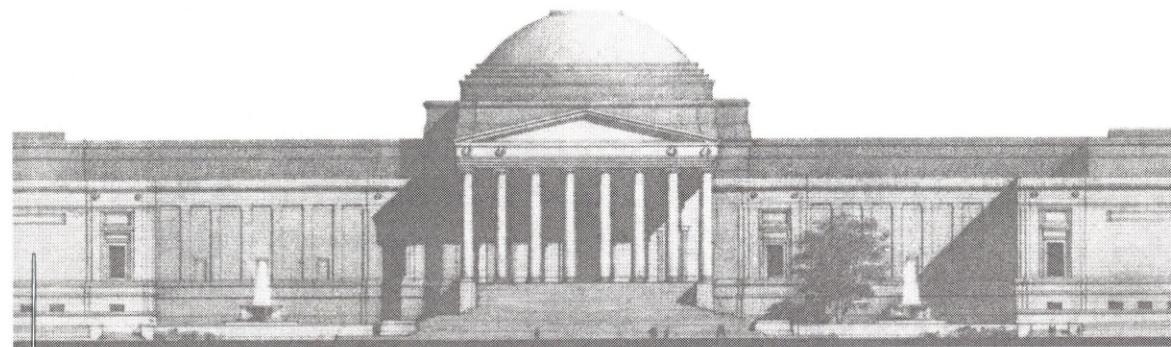


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



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

www.nga.gov

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

National Gallery of Art
2,832nd Concert

National Gallery of Art New Music Ensemble

“In Celebration: Sounding Space”

Presented in Honor of the Seventieth Anniversary
of the National Gallery of Art

March 16 and 17, 2011
Wednesday and Thursday, 12:10 pm
West Building Rotunda

Admission free

Program

“In Celebration: Sounding Space”

Steve Antosca (b. 1955)
*echoic landscape** (2010–2011)
echoes
sound garden
atmospherics

Judith Shatin (b. 1949)
*Penelope's Song*** (2007)

*Hosech al P'ney HaTehom (Darkness Upon the Face of the Deep)*** (1991)

Antosca

*in every way I remember you** (2010–2011)
Footfalls echo in the memory (tenor saxophone)
Down the passage which we did not take
Toward the door we never opened. . . .
My words echo . . . in your mind. . . (baritone saxophone)
Other echoes inhabit the garden. (alto saxophone)
Shall we follow?
Through the vibrant air. . . (soprano saxophone)

Shatin

*Sic transit** (2011)

This concert is made possible in part by support from the Randy Hostetler Living Room Music Fund.

Selected audio equipment provided by VARK Audio of Cabin John, Maryland.

Rehearsal space for this concert provided by the University of California Washington Center.

*World Premiere Performance

**Washington Premiere Performance

The Composers

STEVE ANTOSCA

The music of American composer Steve Antosca integrates instruments with computers for real-time processing, prerecorded audio processing, and spatialization. He has received a Fromm commission from Harvard University, a McKim commission from the Library of Congress, commissions from the American Composers Forum, and support from Meet the Composer, the National Endowment for the Arts, and the Argosy Foundation Contemporary Music Fund. In 2009 his composition *One Becomes Two* for violin and computer was a selected winner in the “Electroacoustic Music with Instruments” category of the Thirty-sixth Bourges International Competitions. A graphic page from the score was published in *Notations* 21. He has received numerous grants for teaching technology, including awards from the United States Department of Education.

In his series of concerts and lectures titled “*crossingPOINT*,” Antosca has collaborated with American University, the Library of Congress, the Peabody Institute, the Smithsonian Institution, the University of California Washington Center, and the University of Maryland. Antosca has a master’s degree in computer music composition from the Peabody Conservatory of Johns Hopkins University. Currently the artistic director of VERGE ensemble and the National Gallery of Art New Music Ensemble, Antosca lives and teaches in the Washington, DC, area and maintains a website at www.steveantosca.com.

JUDITH SHATIN

Composer, sound artist, community arts partner, and educator Judith Shatin is dedicated to timbral exploration and invention as well as collaboration with musicians, artists, and communities. Her music reflects her fascination with literature, visual arts, the sounding world, the social meaning of the arts, and new media. She has received commissions from the Barlow and Fromm foundations, the McKim Fund of the Library of Congress, the Lila Wallace-Readers Digest Arts Partners Program, and ensembles such

as Ash Lawn Opera; Da Capo Chamber Players; the Illinois, National, and Richmond Symphony orchestras; the Peninsula Women's Chorus; and the Virginia Glee Club. Shatin has also received awards from the National Endowment for the Arts, the Virginia Commission for the Arts, and Meet the Composer. Twice a fellow at the Rockefeller Foundation in Bellagio, Italy, she has held residencies at La Cité des Arts in France and Mishkan HaAmanim in Israel, as well as at the MacDowell Colony, the Virginia Center for the Creative Arts, and Yaddo in the United States.

Long an advocate for her fellow composers, she has served on the board of directors of the American Composers Alliance and on the advisory board of the International Alliance for Women in Music. In demand as a master teacher, Shatin has served as BMI Composer-in-residence at Vanderbilt University, and as senior composer at the Wellesley Composers Forum. She is currently the William R. Kenan Jr. Professor at the University of Virginia, where she founded the Virginia Center for Computer Music. She is featured in *Women of Influence in Contemporary Music, Nine American Composers*, recently published by Scarecrow Press. More information is available at www.judithshatin.com.

The Musicians

The National Gallery of Art New Music Ensemble was formed in 2010 and gave its inaugural concert in the East Building Atrium last March, in a concert titled *CHANGES: SEASONS*. In celebration of the seventieth anniversary of the Gallery, the ensemble brings a dramatic concert to the West Building Rotunda, creating an acoustical experience of its architectural space.

Members of the National Gallery of Art New Music Ensemble performing in this concert are Steve Antosca, artistic director, computer musician; saxophonist Noah Getz; percussionist Ross Karre; computer musician Judith Shatin; Buchla Lightning wand specialist Forrest Tobey; and members of Expressive Machines Musical Instruments, installers of the percussion robots.

NOAH GETZ

Based in Washington, DC, jazz and classical saxophonist Noah Getz has performed at major venues throughout the United States, including Carnegie Hall, the Kennedy Center, the Phillips Collection, the Music Center at Strathmore, and the National Gallery of Art. Getz received a first-round Grammy nomination for his contribution with the New Hudson Saxophone Quartet to *America's Millennium Tribute to Adolphe Sax*, vol. v, and was a finalist in the Haverhill International Soloist Competition in the United Kingdom. In 2007 Albany Records released his album *Crosscurrents*, which explores the intersection of jazz and contemporary classical music. Getz is the saxophone musician-in-residence at American University.

ROSS KARRE

Percussionist and temporal artist Ross Karre works with a variety of media and practices ranging from contemporary classical music to experimental multimedia performance incorporating video, sound, lighting, and theater. He received a bachelor of music degree from the Oberlin College Conservatory of Music in 2005 and a doctor of musical arts degree from the University of California at San Diego (UCSD) in 2009. He has worked extensively with Steven Schick and red fish blue fish, performing with that ensemble at the National Gallery in November 2007. In March 2010, he was the percussionist for the first performance by the National Gallery of Art New Music Ensemble. With the renowned conductor and composer Pierre Boulez, Karre cofounded the percussion group Ensemble XII in Lucerne, Switzerland. Recent projects include collaborations with composers James Dillon and Roger Reynolds as well as the ensembles eighth blackbird, International Contemporary Ensemble, Speak Percussion, and Third Coast Percussion. In addition to his work as a freelance musician and artist, Karre continues his studies in the visual arts at UCSD.

FORREST TOBEY

An associate professor of music at Earlham College in Richmond, Indiana, Forrest Tobey serves as the college's orchestra conductor and teaches courses in composition and music technology. He has been a Buchla Lightning wand performer since the instrument first saw the light of day in the early 1990s. Known for his innovations in this field—using the gestural language of conducting for the interactive control of computer-generated sound—he celebrates on this occasion a return to Washington, DC, where he performed regularly before moving to Indiana.

EXPRESSIVE MACHINES MUSICAL INSTRUMENTS

Expressive Machines Musical Instruments (EMMI) was founded in 2007 by Scott Barton, Steven Kemper, and Troy Rogers, who are graduate students in composition and computer technologies in the McIntire department of music at the University of Virginia. Their instruments and compositions have been featured at Art Basel Miami, BradFest, the FIRST Robotics Regional Competition, the Guthman New Musical Instrument Competition, the International Computer Music Conference, the Livewire Festival, the New Interfaces for Musical Expression Conference, and the Pixilerations Festival. The video of one of the ensemble's recent creations, "Drum Circle," will be released on the upcoming EcoSono DVD, *Agents against agency*. More information about EMMI is available at www.expressivemachines.org.

Program Notes

"In Celebration: Sounding Space" is a concert designed by composers Steve Antosca and Judith Shatin in honor of the National Gallery of Art's seventieth anniversary, with special attention to the crowning architectural feature of the West Building, the Rotunda. Both composers have contributed works that use contemporary technologies to reinforce and extend the boundaries of traditional instruments. Computer software and audio have been designed specifically for these compositions and the rich acoustic environment of the Rotunda. For the works being premiered at these concerts, composition, performance, software, and hardware combine to present an integrated flow of sound.

To achieve these effects and create a sonically robust environment, a multi-channel audio system distributes sound to speakers strategically placed throughout the performance space and in the balcony of the Rotunda. This strategy expands and extends the sound imagery of the instruments and electronic audio, using both controlled, predetermined placement and non-determinate spatialization, while interacting with the unique acoustic features of the architectural space. Listeners are encouraged to move around the Rotunda during the performance to hear and observe from different perspectives.

The two works by Steve Antosca, *echoic landscape* and *in every way I remember you*, were composed and designed for the Rotunda space, with its resonant qualities in mind. The two-piece set is titled *echo::MEMORY*, drawing on the complex nature of sound reverberation in the space and the composer's personal recollections of many hours spent in the Gallery. The works are related, as materials from one piece are freely interchanged with materials from the other. The *echo::MEMORY* compositions play with the concept of echoic memory, the auditory phenomenon in which there is a brief mental echo that continues to sound after an auditory stimulus has been heard. In the vast reverberant landscape of the Rotunda, rich and complex harmonic and non-harmonic frequencies accumulate at points of silence in the music, combining to form new auditory moments, then quickly fade.

Composed for Buchla Lightning wands and percussion, *echoic landscape* emphasizes the use of the real-time gestural control of the wands to activate and manipulate sounds in space, expressively moving sound in three dimensions. The wands allow control of sound by human gestures, directly mapping sounds and causing them to move up and down, toward the listener and away, and in a spiral direction. Performance parallels between the Buchla Lightning wand performer and the percussionist are found in the gestural motions of both players, observed as they extract sound from real and virtual instruments. The scrapes, sweeps, and mallet licks of the percussionist can be imitated by the wands, but the analogous gestures can be mapped to any sound, and control the distribution of that sound in the space. Like all acoustic instruments, percussion instruments are limited in their ability to project sound by the design of the performance space, whereas the Buchla Lightning wand can control the distribution of its sound throughout the space.

Poetic and ambiguous, *in every way I remember you* consists of four tableaux, the titles of which are text excerpts from *Burnt Norton* by T. S. Eliot, the first of the author's *Four Quartets*. The composition suggests the observation of an individual, realized through a performer, and viewed and heard from varying perspectives.

The perspectives the composer has in mind are “the person you are remembering, the one you envision”—a close-up, personal, immediate and intimate representation; and “someone you are looking upon”—an external view from some distance away. These perspectives are created through the use of a choir of saxophones, played by a single performer, electronic sounds, and movement of the performer and the sounds through the Rotunda. During the performance, the saxophonist migrates through stations in the Rotunda while pin-point placement of sound changes the relationships and shifts the focus of the viewer/listener's attention. The electronic sounds are a reflection and extension of the instrumental part, imaged through real-time computer audio processing of the live performance, and prerecorded, processed audio. The latter material, taken from saxophone and percussion samples previously recorded in the Rotunda, is used to extend the saxophone's capabilities. At

some moments, the solo texture of the sax is enhanced by the extremely reverberant nature of the Rotunda, while at other moments, the raw power of the instrument combines with the electronics to saturate the performance space with an intense aural texture.

Like Jean-Auguste-Dominique Ingres' *Ulysses* and *The Odyssey of Homer Engraved from the Compositions of John Flaxman* by James Parker and James Neagle in the National Gallery's permanent collection, Judith Shatin's *Penelope's Song* was inspired by Homer's *The Odyssey*. The epic tells of the travails of Odysseus (Ulysses), who was away from home for twenty years due to the Trojan War and a vendetta on the part of the sea-god Poseidon. In her husband's absence, Penelope, Queen of Ithaca, was the object of many greedy and arrogant suitors who tried to woo her in order to become king. To stave off unwanted attention, she devised the excuse that she would take no suitor until she finished weaving a shroud for her husband's father, Laertes. Since she unraveled at night what she had woven by day, she made no progress on the shroud, giving her more time to await Ulysses' return. Shatin's music reflects the story from Penelope's point of view. The composer created the electronic sounds from intricate processing, a “reweaving” of recordings she had made of a weaver at her wooden looms. The original version of *Penelope's Song*, scored for amplified viola and electronics, was premiered by Laura Wilcox at the Portuguese Música Viva Festival. The version for soprano saxophone and electronics, heard in today's concert, was commissioned and recorded by Susan Fancher on the Innova label.

Inspired by the Biblical story of creation, *Hosech Al P'ney HaTehom* (Darkness upon the Face of the Deep) represents a world being born—out of the subterranean darkness, sonic lightning; out of chaos, life. It is also a new world of sound being born—not the music of traditional instruments or representations of them, but music constructed from the fundamental building blocks of sound. Here, music becomes architecture. Music also becomes unfamiliar—timbres shiver and break apart, zoom, coalesce, become animate. Boundaries disappear, space seems elastic. This piece does not use any “real-world” sounds. Rather, it uses computer-generated sound to lure the listener into a new musical realm. In the first of the work's three

sections, the sounds of the void reach up to become pitch. In the second, sonic lightning sets off a wild storm, with volcanic action spawning the animate. In the third, the primordial quality of the first is recaptured, though there are remnants of the second. *Hosech Al P'ney HaTehom* was composed at Stanford University's Center for Computer Research in Music and Acoustics, where Judith Shatin was a visiting composer in 1990. For the composer, this music calls to mind a woodcut from the National Gallery's permanent collection, *The Creation* by Hans Holbein the Younger.

Composed especially for this concert, *Sic transit* is scored for percussionist and six percussion robots (bots), which are computer-controlled mechanical arms. The percussionist and the bots play various combinations of wood, metal, and skin instruments, simultaneously linking and separating their voices. The piece traces the passing of time, through which everything moves, rising and falling, compressing, expanding, beginning, ending. Some events can be anticipated; others are surprises. The performer utilizes his intimations of the future and recollections of the past, and responds as his emotional and behavioral repertoires allow. As the music unfolds, there are times when the percussionist is completely aware of what the bots will do and enters into a conversation with them, and there are other times when he can only respond to what happens in the moment, drawing on a repertoire of possible moves as he comments, dances, and duels with the bots. There are also times when he sticks to his path, regardless of what happens around him. All passes.

The composer extends her thanks to Steve Kemper and Peter Traub for their help in developing the Max patch that enabled the creation of the bots' music. The instruments were developed by composers Scott Barton, Steve Kemper, and Troy Rogers.

Program notes by Steve Antosca and Judith Shatin

Next week at the National Gallery of Art

François Chaplin

Music by Chopin, Debussy, and Fauré

Presented in honor of *Gauguin: Maker of Myth*

March 20, 2011

Sunday Evening, 6:30 pm

West Building, West Garden Court



Tanya Anisimova, cellist

Lydia Frumkin, pianist

Music by Anisimova and Schubert

Presented in honor of Women's History Month

March 23, 2011

Wednesday, 12:10 pm

East Building Auditorium