

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.

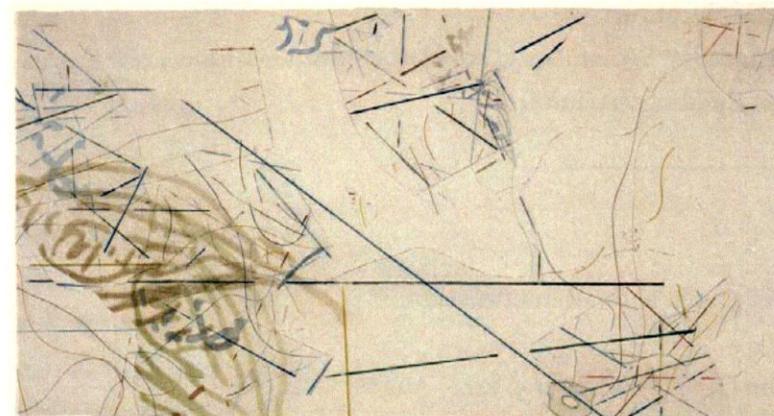
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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: John Cage, *Changes and Disappearances No. 32*, 1982, National Gallery of Art, Washington, Gift of Kathan Brown



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

National Gallery of Art

National Gallery of Art New Music Ensemble

Lina Bahn, violin; Bill Kalinkos, clarinet

Lisa Cella, flute; Ross Karre, percussion

Alexis Descharmes, cello; Jenny Lin, piano

Jaime Oliver, computer musician

with guest performers

Stephen Drury, Steven Schick, and Margaret Leng Tan

Presented in conjunction with
The John Cage Centennial Festival Washington, DC

www.johncage2012.com

September 5 and 9, 2012

Admission free

2,900th Concert
Wednesday, September 5, 2012 | 12:10 pm
East Building Auditorium

Program

(Performed without intermission)

John Cage (September 5, 1912 – August 12, 1992)
Living Room Music (1940)

Arnold Schönberg (1874–1951)
Sechs Kleine Klavierstücke, op. 19 (1911)
Nos. 1 and 2

Cage
6 stories from *Indeterminacy* (1959)
Nos. 1 and 2

David Felder (b. 1953)
Green Flash (2012)

Schönberg
Sechs Kleine Klavierstücke
Nos. 3 and 4

Cage
6 stories from *Indeterminacy* (1959)
Nos. 3 and 4

Christian Wolff (b. 1934)
Second Serenade (2012)

Schönberg
Sechs Kleine Klavierstücke
Nos. 5 and 6

Cage
6 stories from *Indeterminacy* (1959)
Nos. 5 and 6

Cage
The Perilous Night (1944)

Cage
Solos for Flute, Clarinet, and Violin from
Concert for Piano and Orchestra (1957–1958)

2,901st Concert
Sunday, September 9, 2012 | 6:30 pm
East Building Atrium

Program

John Cage (September 5, 1912 – August 12, 1992)
Imaginary Landscape no. 4 (1951)
Cartridge Music (1960)
Music for “Works of Calder” (1949–1950)

INTERMISSION

The audience is asked to refrain from applause until the completion of the second half of the concert.

Robert Ashley (b. 1930)
Resonant Combinations (2011)

Roger Reynolds (b. 1934)
OPPORTUNITY (2012)

George Lewis (b. 1952)
Merce and Baby (2012)

Steve Antosca (b. 1955)
evocation (2012)

Henry Cowell (1897–1965)
Tides of Manaunaun (1917)

John Cage
Ryoanji (1983–1992)

Both concerts have been made possible in part by support from the
Randy Hostetler Living Room Music Fund.

The Musicians

NATIONAL GALLERY OF ART NEW MUSIC ENSEMBLE

The National Gallery of Art New Music Ensemble presented its inaugural concert in 2010 in the Atrium of the East Building. Since then, the ensemble's performances—featuring strategic placement of musicians throughout the Gallery and utilizing computer-controlled transformations and spatialization of sound—have elicited praise from the press. 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.”

The NGA New Music Ensemble looks forward to presenting music of American composer Jeffrey Mumford in February 2013, in the first concert of his tenure as composer-in-residence at the Gallery. 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.

STEVE ANTOSCA

Named artistic director of the NGA New Music Ensemble at its inception in 2010, Steve Antosca is a codirector of the John Cage Centennial Festival Washington, DC. Through the realization of scores that juxtapose elements of nondeterminacy with traditional notation, he crafts a sonically rich performance environment. Formerly the artistic director and a composer-member of the VERGE Ensemble, he has received commissions for new works from the American Composers Forum, the Argosy Foundation Contemporary Music Fund, the Bourges International Competitions, Chamber Music America, the Fromm Fund at Harvard University, the Johansen International Competition, the Kennedy Center, the Maryland State Arts Council, Meet the Composer, the McKim Foundation at the Library of Congress, and the National Education Association. 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. He lives and teaches in the Washington, DC area.

LINA BAHN

Described as “brilliant” and “lyrical” by the *Washington Post*, violinist Lina Bahn is a highly acclaimed champion of new music and a versatile performer in many styles. Appointed to the faculty at the University of Colorado in Boulder in 2008, she has taught master classes in Beijing, Hong Kong, and Sydney as well as at the Curtis Institute of Music in Philadelphia. She was a member of the award-winning Corigliano Quartet and has appeared in multiple tours with the Takács String Quartet. A frequent guest soloist with the Chicago Chamber Orchestra and the Chicago Symphony Orchestra, she has appeared at Carnegie Hall in New York, the Concertgebouw in Amsterdam, the Mariinsky Theater in Saint Petersburg, Queen Elizabeth Hall in London, and Strathmore Hall in Bethesda, Maryland. Currently the executive director and violinist of the VERGE ensemble, she teaches at the Sierra Summer Academy of Music in California and the Institute of the Palazzo Rucellai in Florence, Italy. A graduate of Indiana University, the University of Michigan, and the Juilliard School of music, Bahn studied with Dorothy DeLay, Paul Kantor, and Miriam Fried.

LISA CELLA

Much in demand as a performer of contemporary music, flutist Lisa Cella is artistic director of soundON: A Festival of Modern Music; cofounder of the ensemble NOISE; and a faculty member of the Soundscape Composition and Performance Exchange in Maccagno, Italy. An associate professor of music at University of Maryland, Baltimore County, she is a founding member of its faculty contemporary music ensemble, Ruckus. Following undergraduate studies at Syracuse University, she completed a master of music degree at the Peabody Conservatory and a doctor of musical arts degree in contemporary flute performance at the University of California, San Diego. Her teachers include John Oberbrunner, Robert Willoughby, and John Fonville.

ALEXIS DESCHARMES

Chosen in 2008 by *Diapason* magazine as one of the ten best cellists of his generation, Alexis Descharmes studied at the Paris Conservatoire and won the Valentino Bucchi (1997) and Avant-Scènes (1999) competitions. A member of the Orchestra of the Paris National Opera since 2006, he has worked with France's Ensemble Alternance, Ensemble Court-circuit, Ensemble Intercontemporain, and Institut de Recherche et Coordination Acoustique/Musique (IRCAM). Dedicatée of some fifty contemporary works for solo cello and ensembles that include the cello, Descharmes has recorded music by Liszt and Kaija Saariaho as well as anthologies of music by Schubert and Klaus Huber with pianist Sébastien Vichard.

BILL KALINKOS

Originally from Queens, New York, clarinetist Bill Kalinkos enjoys a diverse musical career as a member of Alarm Will Sound, Deviant Septet, Ensemble Signal, IRIS Orchestra, and the San Francisco Contemporary Music Players as well as the NGA New Music Ensemble. He has been a guest performer with CityMusic Cleveland, the Cleveland Orchestra, the Eco Ensemble, the East Coast Contemporary Ensemble, the New World Symphony Orchestra, the Philadelphia Orchestra, Spoleto Festival USA, and the Wordless Music Orchestra. A resident of California since 2011, Kalinkos teaches at the University of California at Santa Cruz and Berkeley and is principal clarinetist of the Oakland East Bay Symphony.

ROSS KARRE

A percussionist and temporal artist based in New York City, Ross Karre specializes in media selected from classical percussion, electronics, theater, moving image, visual art, and lighting design. After completing his doctorate in music at the University of California, San Diego, where his teacher was Steven Schick, Karre worked closely with composers Pierre Boulez, Harrison Birtwistle, and Helmut Lachenmann. Karre is a percussionist for the International Contemporary Ensemble (ICE) and performs regularly with the NGA New Music Ensemble, red fish blue fish, Third Coast Percussion,

and numerous other new music ensembles. His projection design and video art has been presented in concert at the National Gallery as well as New York's Miller Theater and Park Avenue Armory, and by BBC Scotland in several concert halls in Glasgow.

JENNY LIN

Admired for her adventurous programming and charismatic stage presence, Jenny Lin has drawn high praise for her performances at Avery Fisher Hall, Carnegie Hall, and the Kennedy Center, as well as at the Ars Musica, BAM's Next Wave, Mostly Mozart, and Spoleto festivals. She has been a guest soloist with the American Symphony Orchestra, Orchestra Sinfonica Nazionale della RAI, and Südwestdeutscher Rundfunk Orchester. Her extensive discography includes recordings on the BIS Records, Hänssler Classic, Koch/E1, and Steinway & Sons labels, featuring music by Mompou, Montsalvatge, and Shostakovich, among others. Born in Taiwan and raised in Austria, Lin holds a degree in German literature from the Johns Hopkins University and makes her home in New York.

JAIME OLIVER

Returning to the National Gallery for the third time to perform with the NGA New Music Ensemble, Peruvian-born Jaime E. Oliver is a Mellon post-doctoral fellow in composition at Columbia University in New York. In 2011 he obtained his doctorate in computer music from the University of California, San Diego, where he studied with Miller Puckette. Specializing in designing computerized instruments that listen, understand, remember, and respond, Oliver has been featured at many international festivals and conferences, collaborating with composers, improvisers, and artists in creating installations and composing and performing music. Winner of the FILE Prix Lux, the Giga-Hertz-Preis, and the Guthman Competition of the Georgia Tech Center for Music Technology, Oliver has also been awarded a Fulbright scholarship and research residencies at the Center for Art and Media in Karlsruhe, Germany, and the Institut de Recherche et Coordination Acoustique/Musique in Paris.

STEPHEN DRURY

Named “Musician of the Year” by the *Boston Globe* in 1989, pianist and conductor Stephen Drury has received critical acclaim for his performances of music written in the last hundred years. Recipient of awards and prizes from the Carnegie Hall/Rockefeller Foundation Competitions in American Music and the National Endowment for the Arts, Drury has worked closely with many of the leading composers of our time, including John Cage, and has commissioned new works for solo piano from Cage as well as John Luther Adams, Terry Riley, Chinary Ung, and John Zorn. A graduate of Harvard College, he created and directs the Summer Institute for Contemporary Performance Practice at the New England Conservatory, where he teaches.

STEVEN SCHICK

A distinguished professor of music at the University of California, San Diego, percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For thirty-five years he has championed contemporary music by commissioning and premiering more than one hundred-fifty new works. The founding percussionist of the renowned Bang on a Can All-Stars, he has also served as artistic director of the Centre International de Percussion de Genève and is the founder and artistic director of the percussion group *red fish blue fish*, with which he performed at the National Gallery in 2010. Most recently, he was appointed artist-in-residence of the International Contemporary Ensemble (ICE), the first musician to receive this honor. In addition to his roles as music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players, Schick maintains a lively schedule of guest-conducting the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, and the Utah Symphony Nova Series. Author of a book, *The Percussionist's Art: Same Bed, Different Dreams*, Schick has numerous recordings of contemporary percussion music to his credit, including a three-CD set of the complete percussion music of Iannis Xenakis.

MARGARET LENG TAN

Pianist Margaret Leng Tan's eleven-year collaboration with John Cage—from 1981 until his death—established her as one of his preeminent interpreters. A featured performer in a tribute to Cage's memory at the forty-fifth Venice Biennale, she performed his music in the PBS *American Masters* films on Cage and Jasper Johns. Tan's Cage recordings are critically regarded as definitive performances, and she was selected by Cage's publisher, C. F. Peters, to edit Volume 4 of his complete piano music. In 2006 Tan gave the premiere performance of Cage's newly discovered *Chess Pieces*, which she also prepared for publication. In addition to her participation in this festival, during the Cage centenary season Tan will honor her mentor in celebrations in Eastern and Western Europe and Central America. Margaret Leng Tan maintains a website at www.margaretlengtan.com.

The William Nelson Cromwell and F. Lammot Belin

Concerts

National Gallery of Art

2,900th Concert
September 5, 2012
Wednesday, 12:10 pm
East Building Auditorium

Program Notes

alWays seeking
the lOveliest thing in
the tRuest action:

“not idle talK, but the highest of truths”

As much as John Cage was about a pure, wild poetics, John Cage was about getting things done: the diversity and the sheer quantity of his endeavor over more than fifty years of creative life are astonishing. The pattern of invention through activity obtained throughout his life: each new conception, each new piece was the end result of a myriad small breakthroughs along the way. By no means were these breakthroughs simple in either their pragmatics or their philosophy. Moving from traditional music and the fringes of the 1930s ultramodern current Cage immersed himself first in Indian, then Far Eastern aesthetics and philosophy. By end of the 1950s his method had become holistic; his life and his art an ever-expanding whole. Part of the spirit of these concerts, embodied in the several newly commissioned tribute works, is to demonstrate that one of his most important functions as a human being in the twentieth century, in America and in the world, was as a spur for others' efforts to make something, to create, to work.

Living Room Music (1940) for percussion/speech quartet is one of Cage's earliest distinctive works, already blurring the boundary between music and “event” and in its very content expanding the concert work beyond the stage. Although sharing its rhythmic preoccupations (clear pulse and meter) with the *Constructions*, its media of *objets trouvés* are at once residue of Dada and precursors of the found objects and situations of much later work. The second

movement sets a text of Gertrude Stein, her “The World Is Round.” The optional, melodic third movement suggests a spontaneous recourse to unselfconscious song. Magazines and other prosaic object types are called for in the score.

This afternoon’s concert on John Cage’s 100th birthday is partly structured around pairs of recorded readings from his extraordinary *Indeterminacy: New Aspects of Form in Instrumental and Electronic Music* (from which comes the quote in the above mesostic) and Arnold Schoenberg’s *Six Little Piano Pieces*, op. 19. Cage, as is well known, was briefly a student in Schoenberg’s harmony class at UCLA and figures anecdotally in Cage’s *Indeterminacy* stories. Cage conceived *Indeterminacy* in 1958, first as a lecture at Darmstadt and Brussels, then as a recording for Folkways. The textual source material is a set of ninety stories on a variety of subjects, some rooted in Zen Buddhism, others in Cage’s own life. On any one occasion, any selection from these stories may be read. In the original 1959 recording, the stories were accompanied by longtime Cage collaborator, composer, and pianist David Tudor playing selections from Cage’s *Concert for Piano and Orchestra* and a recording of the aleatoric electronic piece *Fontana Mix*, “composing” the sequence of events. The stories themselves were to be performed in exactly one minute; therefore the longer ones required Cage to read the text much more quickly, to sometimes comic effect. Many of the stories in the piece were published in Cage’s first book, *Silence*, and later in *A Year from Monday*, and *Indeterminacy* set the stage for many later text-based pieces. The Folkways recording no doubt helped establish for a wider audience this well-known iconoclast’s sense of humor and humanity.

The aphoristic—or again, koan-like—quality of these stories has a distinct analogy in Arnold Schoenberg’s *Opus 19*. A free atonal work, five of its movements were apparently written in a single day, February 19, 1911, the final being written on June 17, during the period of the very different activities of orchestrating the ultra-Romantic *Gurrelieder* and compiling the pedagogically strict *Harmonielehre*. These pieces are tiny, with a total timing of less than seven minutes, a tendency toward brevity and “moment” form that Webern would adopt wholeheartedly. Schoenberg had taken up painting, suddenly, in 1907; he associated with Expressionist artists, especially Richard Gerstl, whose intense style Schoenberg in some ways emulated. Schoenberg’s paintings, primarily self-portraits, are form and color defining moments of mood, suggesting a precedent for both *Opus 19* and the *Five Pieces for Orchestra*, op. 16.

There are also literary overtones; certainly Schoenberg was able to arrive at certain motivic expressions of mood through as direct as possible illustration or reflection of text (as in *The Book of the Hanging Gardens* and *Erwartung*, as well as *Pierrot*.) The six movements are 1. Leicht, zart (tenderly); 2. Langsam (slow); 3. Sehr langsam (very slow); 4. Rasch, aber leicht (quick, but lightly); 5. Etwas rasch (somewhat quick); 6. Sehr langsam (very slow).

David Felder was invited by Morton Feldman to join the faculty at the State University of New York–Buffalo in the early 1980s, and in 1985 Felder became Artistic Director of the eminent June in Buffalo festival, founded by Feldman in 1975. In 1996 he formed June in Buffalo's professional orchestra, the Slee Sinfonietta. He has consistently pursued innovation in the use of technology and multimedia in his music, which is characterized by a unique sensibility to timbre. Felder writes, "In my work *Green Flash*, it is my intention to pay homage to Cage's preparation of the piano, one of his many signature innovations, and to some personal memories of my own numerous interactions with Cage over the years, beginning in the early 1980s. In one of these interactions, we were speaking about a particularly beautiful SoCal sunset over the Pacific Coast Highway. Cage remarked that the sunset was 'like the vibraphone—beautiful, but we know that it isn't good for us.' The short composition is an 8-channel electronic piece (here mixed down to 4.1 channels) made entirely from modified acoustic piano samples and lines. The piano itself is detuned, resynthesized, and each individual 'note' is further altered by attending to each partial as an independent entity."

The Perilous Night is a relatively extended (ca. twelve-minute) solo prepared piano work in six sections. Cage had invented the well-prepared piano (as it were) in 1940 when space considerations precluded the use of his wonted percussion ensemble for a Syvilla Fort dance performance in New York City. Henry Cowell's experiments with pianos were a significant precursor to the development. Cage wrote *The Perilous Night* in winter 1943-44 while living in New York City; the title was suggested by a series of Irish myths collected by Joseph Campbell. Although each movement has a distinctive sound, the sound, texture, and rhythmic flow of the piece suggest gamelan. Comparatively lush in its sonic variety, the piece nonetheless has a dry, steady-state quality throughout much of its length that belies its title and the difficult and

unsteady circumstances of the composer's life at the time of its composition, when the dissolution of his marriage to Xenia Kashevaroff precipitated a kind of spiritual crisis.

Cage's *Concert for Piano and Orchestra* (1957–1958) is a chance work that combines procedural ideas from as early as the *Sonatas and Interludes* and *The Seasons* with chance operations and indeterminate details and form developed over the course of the 1950s. On the largest level, the form and content of the piece are indeterminate in that any complement, from solo to *tutti*, of the aggregate of thirteen individual players, plus piano and conductor, might play in a given performance. (Cage later added a solo for voice.) Within a performance, there is no coordination among solos; the (optional) conductor's role—the conductor's score is a list of timings—is as a kind of living stopwatch, indicating time frames to the players.

Within each player's part, other indeterminacies are present. The location of playable elements on a page is determined by the I-Ching. The elements for each instrument, which Cage developed based on the idiomatic (and certainly not limited to traditional) possibilities of the instrument learned from performers, frequently can't be predicted exactly in their details of pitch, articulation, and dynamics. Notes are in three sizes: large, medium, small; these differences suggest *either* loud, medium, or soft dynamics, or duration of the event. Strings apply *ad libitum scordatura* tunings; performers are also asked to sing unspecified notes and sounds, among other options. The piano part alone is a catalog of potential techniques, a wellspring Cage would return to in later music. James Pritchett notes eighty-four different notational and compositional methods in its sixty-three-page part. There is an enormous amount of detail in each part as it is written, which detail is extended infinitely by the imaginations of the performers. (Alexis Deschamps performs the *Solo for Cello* from this piece at La Maison Française in his concert this evening.) In practice, the form of the piece is wildly mobile, like Earle Brown's experiments inspired by Calder. The present performance features flute, clarinet, violin, percussion, and piano.

Christian Wolff began his association with John Cage, Earle Brown, and Morton Feldman as a teenager in New York City in the early 1950s. His development as a composer paralleled many of Cage's experiments, particularly with regard to performer choice, into the 1960s. Along with Frederic Rzewski and Cornelius Cardew, he has nurtured a utopian,

communal approach to making music and has an ongoing concern for progressive political ideals, represented in his work with varying degrees of explicitness. He has performed extensively as an improviser and worked with the Merce Cunningham Dance Company. Wolff studied Classics at Harvard and taught Classics there, and for nearly twenty years at Dartmouth College, where he also taught comparative literature and music.

About John Cage, Wolff writes, “[H]e was instrumental in having me be the composer that I am, not by having his music be an ‘influence’ (he really disliked the notion of influence), but, first (and quite briefly) as a teacher, then as lifelong friend, he, as Morton Feldman once put it, ‘gave permission,’ or, whatever I cooked up, he thought it fine, and supported it enthusiastically.” Wolff’s tribute work for this festival is his *Second Serenade* for flute, clarinet and violin, completed in July 2012. The composer relates, “Those three instruments reminded me of a very old piece (1950) for that combination, called *Serenade*. It used just 3 pitches (untransposed). The new piece uses a lot more and—unlike the early one which is, along with the extremely limited pitch material, structurally tight (using a version of the Cageian rhythmic structure scheme)—it (the new piece), like most of my music of last three decades, is, structurally, a continually changing mix of different kinds of stuff—like a patchwork quilt with irregular patches. Another way to put it, it is continuously discontinuous.”

Program notes by Robert Kirzinger, editor, Program Book of the Tanglewood Festival of Contemporary Music