

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.

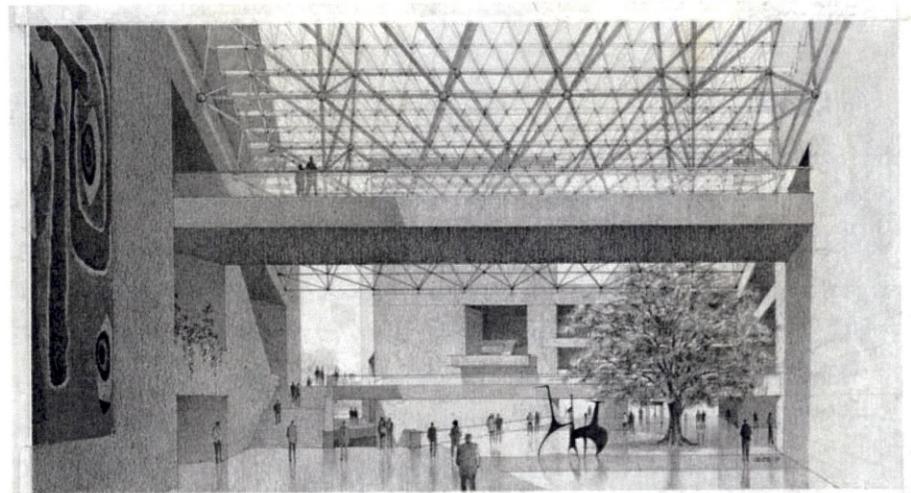
Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

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

COVER: Paul Stevenson Oles, *Sketch of the East Building Interior View Toward West*, 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  
2,914th Concert

**Great Noise Ensemble**  
**Armando Bayolo, artistic director and conductor**

December 9, 2012  
Sunday, 6:30 pm  
East Building Atrium

*Admission free*

## Program

### “Stillness”

Arvo Pärt (b. 1935)

*Fratres* (Brothers) for wind octet and percussion (1977)

Armando Bayolo (b. 1973)

*Hesychasmos* (2012)

World premiere performance

### INTERMISSION

Henryk Górecki (1933–2010)

*Kleines Requiem für eine Polka* (Little Requiem for a Polka) (1993)

Tranquillo—

Allegro impetuoso—marcatissimo—

Allegro—deciso assai—

Adagio

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

## The Musicians

### GREAT NOISE ENSEMBLE

Formed in 2005 by composer and conductor Armando Bayolo, Great Noise Ensemble performs new works and promotes local talent in contemporary music from the greater Washington, DC area. The ensemble last appeared at the National Gallery of Art in 2010, playing the Washington premiere of *De Materie*, a major work by the contemporary Dutch composer Hendrik Andriessen. In 2008 Great Noise became the ensemble-in-residence at the Catholic University of America, and broadened its mission to include outreach to student audiences and composers. In addition to Andriessen, Great Noise has collaborated with composers John Luther Adams, Joshua Bornfield, Ryan Brown, Carlos Carillo, Blair Goins, Steve Gorbos, Stephen Mackey, Kevin McKee, Andrew Earle Simpson, and Mark Sylvester. The ensemble gratefully acknowledges the assistance of the District of Columbia Commission on the Arts and Humanities in support of its participation in this concert.

### ARMANDO BAYOLO

Born in 1973 in Santurce, Puerto Rico, to Cuban parents, composer Armando Bayolo began musical studies at age twelve. At 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, Yale University, and the University of Michigan. The *Washington Post* hailed his work as “radiant and ethereal, full of lush ideas and a kind of fierce grandeur.” His compositions encompass 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.

## Program Notes

Although only one of the composers represented on tonight's program hails from Eastern Europe, the music resonates with echoes of Eastern European mysticism. Bearing the title "Stillness," the program deals with the quest for quiet meditation that is prevalent in mysticism, particularly as it manifests itself in the Eastern Orthodox Church.

A classic work of late twentieth-century minimalism, Arvo Pärt's *Fratres* (Brothers) can be performed by a varying number of instruments, from violin and piano to wind octet and percussion. It typifies Pärt's tendency to combine austere modal counterpoint and chant-like melodies into an idiosyncratic minimalist idiom—a practice he calls "tintinabulum." Consisting of about eight chord sequences punctuated by short passages from the percussion, *Fratres* focuses on sublime stillness, reflecting its composer's spiritual mysticism.

Hesychasm (from the Greek *hesychia*: quietness, or stillness) is a hermetic tradition in the Greek Orthodox Church that is intended to bring devotees into close communion with God through cultivating stillness and intense meditation on the "Jesus Prayer"—Lord Jesus Christ, have mercy on me, a sinner—which is used as a mantra. Armando Bayolo's *Hesychasmos* is a secular meditation on the desire for stillness as a refreshing, revitalizing aspect of human experience. Through slow-motion harmonic movement and sensual enjoyment of pure sound, it speaks to a desire to recover stillness—a desire felt keenly by the composer and many contemporary mystics. The work has been conceived for performance in a reverberant space, such as the Atrium of the East Building of the National Gallery of Art. Looking forward to the thirty-fifth anniversary of the East Building in 2013, National Gallery music department head Stephen Ackert encouraged the composer to write a work that takes advantage of the acoustical properties of the Atrium. The result is *Hesychasmos*, which receives its world premiere performance this evening.

Those who know the work of Henryk Górecki through his justly famous *Third Symphony* might find *Kleines Requiem für eine Polka* strange in a number of ways, beginning with its ironic title. Written for Amsterdam's Schönberg Ensemble and its conductor Reinbert de Leeuw, the work is riddled with inherent contradictions and ironies: For whom is this a "little requiem?" Is it for the polka, as in the dance form? Or is it for an anonymous Polish woman ("Polka" in Polish)? And if this is a requiem, why the cheeky polka in the third movement?

*Kleines Requiem* begins with a still, slow movement for tubular bell and piano, which develops through the addition of strings in various textures. The quiet mood thus established is interrupted by a loud, jarring fast movement—reminiscent of some of Shostakovich's ironic allegros—led by crashing chords on the piano. The third movement is a jaunty polka, which feels quite out of place in the proceedings. In the closing *Adagio*, the mood of the opening movement returns. As implied by the unusual punctuation in their listing, the movements flow from one to another virtually without pause.

*Program notes by Armando Bayolo*

Concerts in December 2012 at the National Gallery of Art

**Joseph Smith, pianist**

Music by Chopin, Field, Gershwin, Korngold, and Schumann

December 12, 2012

Wednesday, 12:10 pm

West Building Lecture Hall



**Empire Brass**

**with Elisabeth von Trapp, soprano, and Douglas Major, organist**

Holiday Concert

December 16, 2012

Sunday, 6:30 pm

West Garden Court



**Kenneth Slowik, fortepianist, with Catherine Manson, violist,  
and Eric Hoeprich, clarinetist**

“Music from the Age of the Fortepiano, 1700–1830”

Presented in honor of *Masterpieces of American Furniture  
from the Kaufman Collection, 1700–1830*

December 19, 2012

Wednesday, 12:10 pm

West Building Lecture Hall