

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.

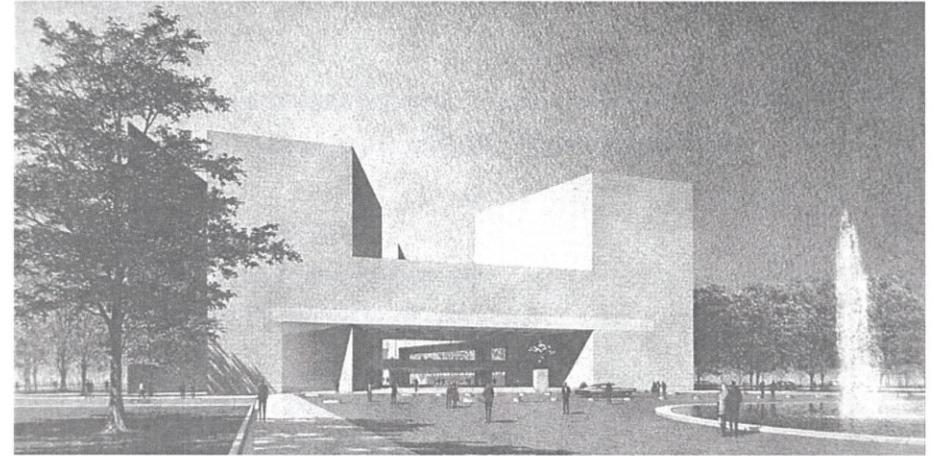
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,
National Gallery of Art Archives, Gift of I. M. Pei and Partners



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

National Gallery of Art
2,959th Concert

National Gallery of Art New Music Ensemble
Steve Antosca, artistic director

with
Pictures on Silence
Noah Getz, saxophonist, and Jacqueline Pollauf, harpist

September 29, 2013
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

Preconcert presentation by Steve Antosca and William Brent
new meanings—gesture:process:spatialization:synthesis

Steve Antosca (b. 1955)

*my end is my beginning** (2013)

World Premiere Performance

Andrew Earle Simpson (b. 1967)

Summer-Night Songs (1994, revised 1997)

Silent film by Nick Ferrario

John Belkot (b. 1981)

the woman with Renoir's umbrella (2009)

Miklós Maros (b. 1943)

Rabescatura (1977)

Washington Premiere Performance

Fernando Benadon (b. 1972)

Cotxes (2013)

World Premiere Performance

Video by Patricio Benadon, with Lolo & Susaku and Ezequiel Bloise

*This commission has been made possible by the Chamber Music America Classical Commissioning Program, with additional funding provided by the Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund

This concert is sponsored in part by the Randy Hostetler Living Room Music Fund.

The Musicians

NATIONAL GALLERY OF ART NEW MUSIC ENSEMBLE

Formed in 2010 to present new music in the vibrant architectural environments of the National Gallery of Art, the Gallery's resident New Music Ensemble has presented critically acclaimed concerts that feature strategic placement of musicians throughout the spaces and utilize computer controlled transformations and spatialization of sound (placement of sound sources in the performance space). 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."

Members of the National Gallery of Art New Music Ensemble performing in tonight's concert are computer musician William Brent, percussionist Ross Karre, and pianists Jeffrey Chappell and Laurie Hudicek.

STEVE ANTOSCA

Named artistic director of the National Gallery of Art New Music Ensemble in 2010, composer Steve Antosca begins a six-week appointment as composer-in-residence at the Gallery with this evening's concert. On November 10 the residency will culminate with the world premiere performance of his new work, *HABITAT*, for percussion, video, and computers, composed especially for performance in the East Building Atrium. Antosca has received awards and commissions from the American Composers Forum, Argosy Foundation Contemporary Music Fund, Bourges International Competitions, Fromm Fund at Harvard University, Johansen International Competition, Kennedy Center, Maryland State Arts Council, McKim Foundation at the Library of Congress, and National Endowment for the Arts as well as Chamber Music America and Meet the Composer. 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. Formerly the artistic director of VERGE ensemble, with which he performed twice at the National Gallery and on numerous occasions at the Corcoran Gallery of Art, he was a codirector of the 2012 John Cage Centennial Festival Washington, DC.

PICTURES ON SILENCE

Taking its name from a quote from the legendary conductor Leopold Stokowski—"Musicians paint their pictures on silence"—the duo Pictures on Silence consists of harpist Jacqueline Pollauf and saxophonist Noah Getz. Described by Megan Ihnen in *The Sybaritic Singer* as "an exemplary new music group," the duo presents staged theatrical shows, house concerts, and interactive events as well as traditional concert hall performances. With more than twenty commissions to its credit, the ensemble has been recognized with numerous grants and awards, including an American Composer's Forum Encore Grant, an American Harp Society Grant, a Chamber Music America Commissioning Grant, a Sparkplug Foundation Grant, and a Yellow Barn Artist Residency. Featured at Washington's Atlas Theater; the Bridges Festival in Towson, Maryland; the Livewire New Music Festival in Baltimore; the Stella Adler School in New York; and the World Harp Congress in Vancouver, Canada, Pictures on Silence released its debut album, *Voyage*, in 2012.

Program Notes

Commissioned by Chamber Music America and composed for Pictures on Silence and members of the National Gallery of Art New Music Ensemble, *my end is my beginning* is an electro-acoustic work that features the use of real-time audio processing, spatialization, and synthesis in selected passages. Developed in collaboration between the composer and computer musician William Brent, the live electronics make use of software developed by Brent for tracking the percussionist's motions and mapping the information to various aspects of audio manipulation. This technology enables an extension of the percussionist's technique, as formerly silent arm movements take on new meaning by triggering additional sounds and controlling live processing of other instruments in the ensemble.

my end is my beginning is a sequel to *in every way I remember you*, composed in 2011 for the seventieth anniversary of the National Gallery of Art. The earlier work explored the themes of journey and transformation, realized through saxophonist Noah Getz' movement through the Rotunda while the acoustic sound of his instrument underwent computer processing and spatialization. The work exploits a robust structural framework of layered material that generates overlapping patterns of rhythm and pitch, the function of which is to connect instrument pairs of similar and sometimes contrasting characteristics. This structural and cellular mapping provides continuity and movement throughout the piece. Through the implementation of Brent's unique software, the flow and transformation of the percussionist is extended into the performance of the other instrumentalists.

Inspired by the long tradition of depicting nature in music, Andrew Earle Simpson's *Summer-Night Songs* evokes the atmosphere of a tranquil summer evening interrupted by a brief but violent rainstorm. Coloristic effects on the harp, including harmonics, pedal buzzes, and strings struck with the palm of the hand create a sonorous backdrop for the lyrical "night-songs," played by the saxophone in the opening and closing sections of the

piece. The central section depicts a coming rainstorm and its sudden arrival. Though fierce, it is a brief storm, and as the music clears, a harp cadenza—subtitled "the moon re-appearing through clouds"—leads gently to the closing section, in which the calmer night-song is heard again. The music dissipates on a long-held tone in the solo instrument and a *glissando* into the extreme high register of the harp. Tonight's performance also features the premiere of a new silent film by Chicago-based filmmaker Nicholas Ferrario, created specifically to accompany *Summer-Night Songs*.

Composer, pianist, and organist Andrew Earle Simpson is ordinary professor and head of the Division of Theory and Composition at the Benjamin T. Rome School of Music of the Catholic University of America. His multifaceted career spans Europe, South America, and the United States, and includes opera; orchestral, chamber, choral, dance, and vocal music; and music for silent film, which he has performed on numerous occasions at the National Gallery. His activities reflect his interest in linking music with literature, visual art, and film—an approach that he labels "humanistic music."

Written especially by John Belkot for Pictures on Silence, *the woman with Renoir's umbrella* has been championed by the duo with repeat performances throughout the region since its premiere in 2009. Originally conceived to enable listeners to create their own narrative, the work features extremely simple motifs spaced between long silences. Silence used in this way moves beyond the normal functions of rests with the intent of energizing the space, allowing the listener to perceive space as kinetic preparation for, or decay from, sound. As phrases and motifs develop and return, the listeners can recognize them as familiar characters or emotions, thus developing their own program.

A graduate of Susquehanna University and the Peabody Conservatory of Music, John Belkot is a composer of concert and stage music whose works have been performed throughout the United States. Recent venues include the College Music Society's 54th National Conference in Richmond, Virginia; LIVEWIRE Festival in Baltimore; the Havertown (Pennsylvania) New Music

and Art Series; and the David Oppenheim Concert Series at the Stella Adler Studio in New York City. Belkot's orchestral piece *And night by the streams of the city* was selected by the Baltimore Symphony Orchestra and Marin Alsop for the 2012 BSO Peabody Composer Reading. A candidate for the doctor of musical arts degree at Peabody and recipient of the school's Randolph S. Rothschild and Eugene Scheffres & Richard E. Hartt scholarships, Belkot has been a composer-in-residence for the Johns Hopkins University and treasurer of the Baltimore Composers Forum.

Through the use of repeated musical sections that are both complex and virtuosic, Miklós Maros' *Rabescatura* (arabesque) for solo saxophone mirrors the use of arabesque in Islamic art where elaborate geometric shapes repeat and often imitate forms found in nature. The first musical section—a fanfare that revolves around a single tone—becomes a recurring motif and serves as one of the primary unifying themes in the work. The second section leaps between wide intervals in quick succession in a display of technical virtuosity that is typical of writing for the violin. The third section uses several pentatonic scales (a five-note scale used in world folk music) that begin on different pitches. This use of diverse pentatonic scales provides a contemporary treatment of folk materials. Ethereal and slow, the fourth and final section utilizes a central note as a point of departure.

Miklós Maros creates music that reinforces each instrument's own technical characteristics. Musical elements that are consistently found in his scores include the natural flow of rhythm and sweeping lines that fluctuate between continuous rhythmic motion and inventive melodies. He received a stipendium from the Berliner Künstler-Programm that included a year's residence in West Berlin, and was composer-in-residence at the Institute for National Concerts. With his wife, soprano Ilona Maros, he formed the Maros Ensemble, which specializes in contemporary music.

The first collaboration between composer Fernando Benadon and videographer Patricio Benadon, *Cotxes* ("Cars" in Catalan) depicts a casual drive around Barcelona during an uneventful spring afternoon. Cars come and go with unknown purpose. Seen as shifting images in a car's windshield, concrete formations, anonymous city dwellers, assorted flora, and various urban

peculiarities form a moving landscape. Through these images, the passage of time is shaped and reshaped.

Brothers Fernando and Patricio Benadon grew up in Buenos Aires. Now based in Barcelona, Patricio has worked on film sets and advertising productions throughout Europe, and plays the Chapman stick and other string instruments as a regular member of the Blue Man Group Band. Fernando teaches music theory and composition at American University in Washington, DC, where he chairs the Department of Performing Arts.

Program notes based on materials provided by the composers

Upcoming Concerts at the National Gallery of Art

Caceres/Ramos-Santana Duo

“Puerto Rico in 176 Keys”
Music for two pianos four hands

Presented in honor of
Hispanic Heritage Month

October 6, 2013
Sunday, 6:30 pm
West Building, West Building Court



**National Gallery of Art
Vocal Ensemble and Chamber Players**

Monteverdi: *Tancredi and Clorinda*
With lecturers
Laura Benedetti and Peter Lukehart

Presented in conjunction with the
Italian Cultural Institute in celebration of the
Year of Italian Culture

October 13, 2013
Sunday, 6:30 pm
East Building Auditorium

**National Gallery Orchestra
Claudia Chudacoff, leader**

Music by Grieg, Schubert,
and Schoenberg

October 20, 2013
Sunday, 6:30 pm
West Building, West Building Court



Cappella Romana

Music based on Byzantine chant

In honor of
Heaven and Earth:
Art of Byzantium from Greek Collections

October 27, 2013
Sunday, 6:30 pm
West Building, West Building Court