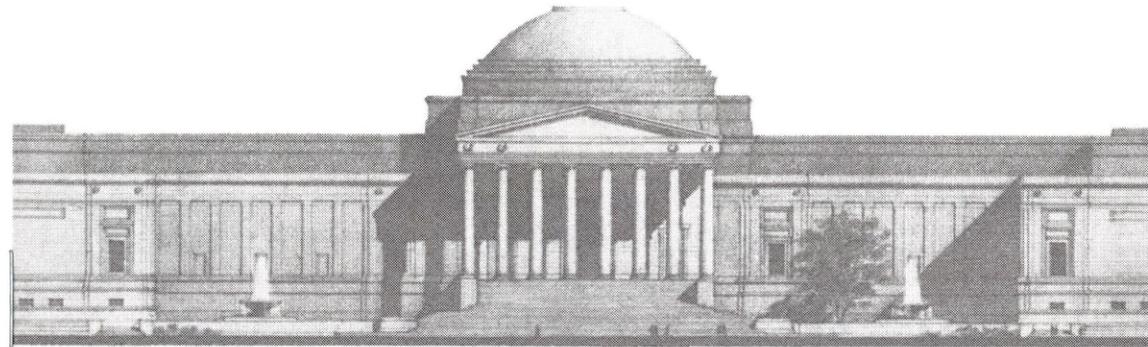


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

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

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The Seventy-Third Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
3,022nd Concert

**National Gallery of Art New Music Ensemble**  
**Steve Antosca, Artistic Director**

November 16, 2014  
Sunday, 3:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Joan La Barbara (b. 1947)

*Flash!*\* (2006)

Mario Lavista (b. 1943)

*Lamento a la muerte de Raúl Lavista*\* (1981)

Jaime E. Oliver (b. 1979)

*grid1*\* (2014)

David Felder (b. 1953)

*Another Face* (1987)

Mario Lavista (b. 1943)

*Nocturno*\* (1982)

Steve Antosca (b. 1955)

*Elements—five transfigurations for cello and computer* (2009–2014)

i. *flow* = water

ii. *drift* = time

iii. *float* = cloud

Commissioned by the Fromm Music Foundation at Harvard University

\* *Washington premiere performance*

This concert is sponsored in part by the Randy Hostetler Living Room 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. 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 violinist Lina Bahn, computer musician William Brent, flutist Lisa Cella, saxophonist Noah Getz, percussionist Ross Karre, composer and computer musician Jaime E. Oliver, and guest cellist Tobias Werner.

### STEVE ANTOSCA

Named artistic director of the National Gallery of Art New Music Ensemble in 2010, composer Steve Antosca was the Gallery's composer-in-residence in fall 2013. His residency included the performances of his work *HABITAT*, composed for performance in the East Building Atrium, and *my end is my beginning*, commissioned by Chamber Music America. Antosca has received awards and commissions for new works from Meet the Composer, the National Endowment for the Arts, and the Randy Hostetler Living Room Music Fund. Formerly the artistic director of *VERGE* ensemble, with which he performed several times at the National Gallery and on numerous occasions at the Corcoran Gallery of Art, he was a co-director of the 2012 John Cage Centennial Festival Washington, DC.

## Program Notes

*Flash!* was composed for violinist Ariana Kim and premiered at her recital in Juilliard's Paul Hall in December 2005. The piece begins with a startled gasp and hurtles forward at breakneck speed, fingers flying through flashing runs until the final strum and rapid snap pizzicato. It is a brief sonic animation in the spirit of classic thriller films. Composer and performer Joan La Barbara is renowned for her unique vocabulary of experimental and extended vocal techniques. Her awards and prizes include: Premio Internazionale Demetrio Stratos; DAAD-Berlin Artist-in-Residence; Civitella Ranieri; Guggenheim; and seven NEA fellowships. She has composed numerous commissioned works for chamber ensembles, theater, orchestra, chorus, and interactive technology, and soundscores for dance, video, and film, including an electronic/vocal score for *Sesame Street*. Her multi-layered textural compositions have been premiered at Festival d'Automne à Paris, Brisbane Biennial, Lincoln Center, MaerzMusik Berlin, Warsaw Autumn, and other international venues. Exploring ways of immersing the audience in her music, La Barbara placed the American Composers Orchestra around and among the audience in Carnegie Hall's Zankel Hall, building her sonic painting *in solitude this fear is lived*, inspired by Agnes Martin's minimalist art. La Barbara teaches music composition at New York University and is composing a new opera.

Born in Mexico City, Mario Lavista enrolled in the Composition Workshop at the National Conservatory in 1963, under the guidance of Carlos Chávez. In 1967 he received a scholarship from the French government to study at Schola Cantorum in Paris. During his time in Europe he attended courses by Henri Pousseur, Nadia Boulanger, and Karlheinz Stockhausen. In 1982 he founded Latin American music journal *Pauta* and continues to serve as its chief editor. He has received multiple awards and honors, including a Guggenheim Fellowship for his opera, *Aura*, the Tomás Luis de Victoria Composition Prize, and membership in the El Colegio Nacional since 1998. Lavista's works are performed in Europe and throughout the Americas. Since 1970 he has taught music analysis composition at the National Conservatory in Mexico City. He has been a visiting professor at numerous universities in the United States and Canada.

*Lamento a la muerte de Raúl Lavista* (Lament on the death of Raúl Lavista) for bass flute inaugurates a series of works composed in memoriam. The composer sought to recover the original fourteenth-century tradition that began when Franciscus Andrieu composed a lament on the death of Guillaume de Machaut. *Lamento* is an intimate work and offers an invitation for reflection, with each phrase separated by silences. The epigraph included in the score says:

In this silence  
I dare not raise my voice  
for fear I will disturb  
the dwellers of the heavens.  
— Li Bai (701–762)

A native of Peru, Jaime E. Oliver is assistant professor of composition at New York University and co-director of NYU's Waverly Labs for Music and Computing. He obtained a PhD in Computer Music from the University of California, San Diego, where he studied with Miller Puckette, and was also a Mellon Post-Doctoral Fellow at Columbia University. Oliver's work has been featured in many international festivals and conferences, involving collaboration with composers, improvisers, and other artists ranging from sound performance and installation to composing and performing music, as well as programming open-source software. He has received scholarships and grants from the Fulbright Commission, the University of California, Meet the Composer, and Spain's Ministry of Culture.

Oliver's *grid1* refers to the problem of fitting sound material into the grids of bars and holes, pitches and durations; of measuring time in discrete integer divisions. A computer program written in Pure Data (Pd) was used to generate the musical material of this work, which was then translated into a musical score using the custom software notes and lilypond. *grid1* explores the outcomes of a system in equilibrium, of events floating without directionality. The real-time interactive computer system uses William Brent's timbreID software to classify percussive attacks and to generate sounds that shift between rhythmic patterns and timbre.

David Felder has been recognized as a leader in his generation of American composers. His works have been featured at leading international festivals for new music and have earned continued recognition through performance and commissioning programs. Felder's work is distinguished for its highly energetic profile, its frequent employment of technological extension and elaboration of musical materials, and its lyrical qualities. The composer has received numerous grants and commissions, including awards from the National Endowment for the Arts, the New York State Council, the New York Foundation for the Arts, and the Guggenheim, Koussevitzky, Fromm, Rockefeller, and Mary Flagler Cary foundations, among others. In 2010 he received the American Academy of Arts and Letters Music Award. He serves as Birge-Cary Chair in Composition at SUNY, Buffalo, and since 1985 has been Artistic Director of the June in Buffalo Festival.

Felder wrote *Another Face* in 1987 for violinist János Négyesy. Commissioned by the National Endowment for the Arts, the work is a musical response to Japanese novelist Kobo Abe's *The Face of Another*. Abe's book raises profound questions about identity, prompting a composition that proposes small musical modules juxtaposed in coded sequences as the small building blocks contained within extended lines. Each of the small modules consists of a pair—two pitches and two distinct rhythmic values, which are repeated locally (for memory's sake), and transformed formally through four passes through the sequence.

The focus of the work is the emergence of an unnamed "third force," a certain lyrical entity that is contained within the somewhat more fiercely deterministic materials. The transformed and reconciling materials appear prominently at the end of the work, which is, ultimately, a fiendishly difficult virtuoso piece. Noting the important collaboration of Négyesy and virtuoso performers Karen Bentley and Moyses Pogossian in the creation of *Another Face*, Felder dedicated it to those artists in admiration and gratitude.

Mario Lavista composed *Nocturno* for alto flutist Marielena Arizpe, who, according to the composer, "showed me some of the extended techniques: multiphonics, whistle tones, microtones using non-traditional fingerings, singing and playing simultaneously, and so on. In composing the piece, I have wanted to establish a close relationship, deeply emotional—loving

I would say—between the performer and his or her instrument. I have also wanted the piece itself to build a space in which an intimate dialogue between the instrument and the player can take place."

The score bears an epigraph by Sia Ching, a contemporary Chinese poet:

The sun takes back its shadows  
the air contains its breath  
the dream brings out the Green pupils of the cat  
with its nocturnal gold.

Steve Antosca's *elements~five transfigurations for cello and computer* was commissioned by the Fromm Music Foundation at Harvard University. Composed for and dedicated to cellist Tobias Werner, *elements* explores aspects of extended techniques, timbre, sonic characteristics, and computer processing for the cello. American University professor and computer musician William Brent developed the technology for *elements* in close collaboration with the composer.

The blending and spatialization of sonorities in *elements* form a vibrant sonic environment where evolving textures emerge from a delicate interaction of varying combinations. This technique creates intense effects where the cello at times is immersed in the processed sounds, and at times the processing fades as the cello reveals its sonic image.

The first three movements of *elements* are presented in today's concert. The remaining two will be performed at the next NGA New Music Ensemble concert on February 15, 2015.

*Program Notes are based on materials provided by the composers.*