

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 National Gallery of Art 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

COVER: John Cage, *Where There is Where There*—*Urban Landscape*, 1987–1989, monotype on Stonehenge paper, Gift of Crown Point Press © John Cage Trust



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

National Gallery of Art

65th American Music Festival

November 3, 10, and 17, 2013
Sunday Evenings, 6:30 pm

November 6 and 13, 2013
Wednesdays, 12:10 pm

Admission free

A message from guest artistic director Celeste Headlee

Welcome to the Sixty-fifth American Music Festival at the National Gallery of Art. First presented in 1944, at a time when nearly all major orchestras were still playing solely European masters, this festival expresses the Gallery's long-term commitment to music by American composers. Those among them who are bent on developing their own voice and style have typically struggled to get their music performed, encountering resistance from presenters who were concerned about ticket sales and from music critics who were reluctant to accept new trends. The New Orleans composer Louis Moreau Gottschalk (1829–1869) once used the prejudice of music critics to play a prank on them at his concert. He identified a piece of his own in the printed program as a work by Beethoven, and a lesser-known Beethoven piece as written by Gottschalk. In his review the next day, critic John Sullivan Dwight tore apart what he thought was Gottschalk's piece as "amateurish inanities," while praising what he thought was Beethoven. After the review was published, the composer sent a note apologizing for the "printer's error" in the program, but wryly thanking Dwight for the praise.

Throughout the nineteenth century, most Americans interacted with music at their churches or at local band concerts. Even tiny hamlets and villages had village bands, with the postmaster playing the tuba and the schoolteacher on bass drum. These bands would create their own arrangements of Wagner and Verdi melodies and play them along with the latest march by John Philip Sousa (1854–1932). Successful in his own time—thanks to the prominent post he occupied as conductor of the United States Marine Band—Sousa received little respect from critics. Nevertheless, his masterful reinvention of European march music resulted in music that is considered uniquely American.

A few nineteenth-century composers experimented with music they thought was distinctly American, among them Edward MacDowell (1860–1908), who incorporated pseudo- Native American melodies into his "Woodland Sketches" for piano (1896). The Fisk Jubilee Singers, founded in 1871, specialized in spiritual arrangements by Nathaniel Dett (1882–1943), Harry T. Burleigh (1866–1949), and other composers, which they performed with

considerable success in Europe and the United States. But it was the Czech composer Antonín Dvořák (1841–1904) who did the most to bestow a mantle of respectability on American music in the nineteenth century. In 1892, shortly after becoming director of the National Conservatory of Music in New York, he made public statements indicating that his goal was to discover true “American music.” To the chagrin of many of his Eurocentric American colleagues, he was quoted in the *New York Herald* praising, of all things, African American melodies: “I am now satisfied . . . that the future music of this country must be founded upon what are called Negro melodies . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.”

Subsequent composers have discovered abundant American sources from which themes can be drawn, including Appalachian, Creole, Cuban, South American, and, of course, the music of hundreds of American Indian tribes. In an article for *New Music*, composer and editor Frank Oteri (b. 1964) wrote: “Being American is about having a mixed tradition, a mixed heritage, a mixed set of ancestry, a mixed set of ideals . . . Is there an American musical style? I don’t think there is.”

Noting the presence at the Gallery of two exhibitions—*Yes, No, Maybe: Artists Working at Crown Point Press* and *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens’ Shaw Memorial*—the Sixty-fifth American Music Festival juxtaposes music by John Cage (one of the artists who worked at Crown Point Press) with music that has African American roots. In addition, it features Steve Antosca’s *HABITAT*, a new work written specifically to be played in the Gallery’s East Building Atrium, and the world premiere of John Supko’s *All Souls*, which the composer describes as “part melodrama, part radio play, part opera.”

This festival is diverse, unique, and multi-faceted, just like American music. Out of the mishmash of tunes, instruments, accents, and rhythms that is American music, our composers have created order out of chaos. The perceived conflict between the rags Scott Joplin pounded out in Midwestern brothels and the chamber music of modernists like Charles Ives (1874–1954) or Milton Babbitt (1916–2011) is not a conflict at all, but two sides of the same coin that spends as well as any other musical currency. I find myself

agreeing with Kyle Gann, who wrote recently in an essay for *American Public Media*: “How can we find our national voice in classical music? By accepting and appreciating all the disparate parts of our divided but indivisible nation. It’s not either a violin OR a fiddle; it’s both. And that’s a beautifully American thing.”

The granddaughter of noted American composer William Grant Still, Celeste Headlee is a classically trained soprano who has performed at the National Gallery and the Michigan Opera Theater as well as in recital throughout the United States. Currently active as a host for National Public Radio and PBS World News, she often makes special appearances on CNN and has contributed articles to Chamber Music magazine. As guest artistic director, she guided the choice of performing musicians and repertoire for the Sixty-fifth American Music Festival.

2,962nd Concert
November 3, 2013
West Building, West Garden Court

Maryland Sinfonietta
Michael Jacko, conductor
Andrew McLaughlin, baritone

Presented in honor of
Yes, No, Maybe: Artists Working at Crown Point Press
and
Tell It with Pride: The 54th Massachusetts Regiment and
Augustus Saint-Gaudens' Shaw Memorial

Charles Ives (1874–1954)
Charlie Rutlage (1920), arr. Michael Jacko
General William Booth Enters into Heaven (1913), arr. John J. Becker
Three Places in New England (Orchestral set no. 1) (1914)
 The “St. Gaudens” in Boston Common
 (Col. Shaw and his Colored Regiment)
 Putnam’s Camp, Redding, Connecticut
 The Housatonic at Stockbridge

INTERMISSION

John Cage (1912–1992)
In a Landscape (1948), arr. Justin Messina

Aaron Copland (1900–1990)
Appalachian Spring (Ballet for Martha) (1944)

The Musicians

MARYLAND SINFONIETTA

Founded in 2004 by Maurice Boyer and Shy-Luen Chen, then graduate conducting students at the University of Maryland School of Music, the Maryland Sinfonietta consists of students and recent graduates of the university. Serving as a vehicle for the students to present extracurricular, large-ensemble concerts, the group has performed symphonies by Carl Nielsen and Jean Sibelius.

Performing in the Maryland Sinfonietta this evening are:

Victoria Bergeron, Jordan Johnson, Celaya Kirchner, Melanie Kuperstein,
Allison Reisinger, Katherine Smolen, Aurora Wheeland, and Sarah York, *violin*
Nora Lee, Karl Mitze, and Michael Sinni, *viola*
Jessica Albrecht, Jonathan Cain, and Geoffrey Manyin, *cello*
Ben Anderson and James Hein, *bass*
Angelina Ho, *flute*
Jenny Lehtonen, *piccolo*
Amanda Dusold, *oboe*
Elise Bond, *clarinet*
Ronn Hall, *bassoon*
Laura Bent, *horn*
Avery Boddie, *trumpet*
Corey Sansolo, *trombone*
Nicholas Obrigewitch, *tuba*
Luis Reyes and Alexei Ulitin, *piano*
Laurin Friedland and Robert Schroyer, *percussion*

MICHAEL JACKO

Since arriving in the Washington, DC, area in 2010 to attend the University of Maryland, Michael Jacko has served as music director of the University of Maryland Repertoire Orchestra and assistant conductor of the Capital City Symphony, the University of Maryland Symphony Orchestra, and the Youth Orchestras of Prince William. A concert assistant at the National Gallery of

Art, Jacko's duties include preparation for possible cover conducting for all concerts of the National Gallery of Art Orchestra.

Originally a trumpet player, Jacko began his conducting studies while pursuing a degree from the Faculty of Languages and Linguistics at Georgetown University. While at Georgetown, he conducted the University Wind Ensemble and Symphony Orchestra. He completed further studies at Bard College and the University of Denver, where he served as assistant conductor to various instrumental, choral, and operatic ensembles. While at Bard, he coordinated and conducted a string ensemble for Noemie LaFrance's site-specific ballet, *Rapture*, staged atop the Frank Gehry-designed Richard B. Fisher Center, and conducted performances with the nearby Woodstock Chamber Orchestra. A former pupil of Lawrence Golan, Harold Farberman, Rufus Jones Jr., James Ross, and Michael Votta, Jacko has taught undergraduate conducting at the University of Maryland and Towson University.

ANDREW MCLAUGHLIN

Praised for his artful interpretations of opera, art song, and concert repertoire, baritone Andrew McLaughlin has performed in Ravel's *L'enfant et les sortilèges*, Rossini's *Il Barbiere di Siviglia*, Catán's *Florencia en el Amazonas*, and Bizet's *Carmen*. He made his debut with the Capital City Symphony during their 2012 season in Mahler's *Lieder eines fahrenden Gesellen*, and in April 2013 he joined the University of Maryland Repertoire Orchestra as the featured soloist in Orff's *Carmina Burana* and the world premiere of Debussy's *La Saulaie*, a newly reconstructed poème for baritone and orchestra. Most recently, McLaughlin had the honor of joining famed mezzo-soprano Frederica von Stade and conductor Timothy Long in Dominic Argento's *A Few Words About Chekhov* to close out the University of Maryland's Art of Argento Festival. A former pupil of baritones Randall Scarlata and Dominic Cossa, McLaughlin holds degrees in vocal performance from West Chester University of Pennsylvania and the Maryland Opera Studio.

Program Notes

Though his most earnest work demonstrated deep reverence for the European classical tradition, Charles Ives never sought to conceal the influence upon him of the Protestant hymn, American folk music, and ragtime. Ives' ability to synthesize various American musical styles and traditional European forms into a single, powerful voice resulted in unprecedented developments in symphonic music, even as his musical independence and penchant for experimentation made him a true American visionary.

A robust and animated vignette from Ives' collection of more than two hundred songs, *Charlie Rutlage* tells the story of a tragic day on the XIT ranch, one of the largest cattle ranches in Texas history, which operated from 1885 to 1912. Placid, consonant off-beats begin and conclude the song, but brutal cross-rhythms and eventual pandemonium accompany the rising intensity of the story, so much so that Ives instructs the soloist to recite the text (unpitched) to project over the accompaniment.

William Booth, a British Methodist preacher, founded the Christian Mission in 1865 and eventually renamed it the Salvation Army in 1878. Following his death in 1912, American poet Vachel Lindsay (1879–1931) penned a poem in honor of the Salvation Army's first "General." Originally published in *Poetry* magazine in January 1913, the poem was meant to be sung to the tune of the Salvation Army Hymn "Washed in the Blood of the Lamb" and accompanied by the instruments indicated therein. This drew an enthusiastic response from Ives, who used various hymns and gospel songs to create what he called a "glory trance" of a song. Ives' friend and fellow New England composer Carl Ruggles (1876–1971) singled out this song, insisting: "If he never wrote but one song he would have been a great composer. That's *General Booth Goes to Heaven* [sic]... It's a song of genius, that's all."

The first of Ives' large-scale orchestral works to receive its premiere in full, *Three Places in New England* was completed in 1914 but not heard in public until 1929. Nicolas Slonimsky (1894–1995), a champion of new music in the 1920s and 1930s, conducted the work in New York and Paris with his Boston Chamber Orchestra, though reduced orchestral forces

necessitated a reduction in scoring: Ives transferred many of the wind and brass parts to the piano, an instrument he had excluded from the original score. The arrangement for small orchestra used in this evening's performance is by James Sinclair.

The first movement, "St. Gaudens' in Boston Common," which the composer also labeled the "Black March," represents Ives' musical impression of Augustus Saint-Gaudens' majestic sculpture. Cast in bronze and unveiled at the northern corner of Boston Common in 1897, the bas relief depicts Colonel Robert Gould Shaw leading the Massachusetts 54th Regiment, the first enlisted regiment of African American soldiers, into the Second Battle of Fort Wagner (near Charleston, South Carolina) in 1863. In 1898 Saint-Gaudens completed a second, plaster-cast version of the sculpture, which is the focus of the National Gallery exhibition *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*. The exhibition remains on view in the West Building until January 20, 2014.

The primary musical device employed by Ives in the first movement is the minor third interval, adapted and developed from folk song material—both descending, as in Stephen Foster's "Old Black Joe" (I'm coming!) and ascending, as in "Marching through Georgia" (Hurrah!). The tempo, however, is slowed to a degree that completely transfigures the tunes. What begins as an ironic transformation of peppy folk songs results in a sober, soulful meditation on the courage of the 54th Regiment in the face of possible annihilation. The memorial on Boston Common would have had special significance for Ives. On the occasion of the mustering of the 54th Massachusetts Regiment in 1863, the troops paraded through the streets of Boston to the accompaniment of a military band. The conductor of the band on that occasion was Charles Ives' father, George Ives.

A combination of two prior works for theater orchestra, *Country Band March* and *Overture and March 1776*, "Putnam's Camp" accompanies the narrative of a child's dream at a picnic on the Fourth of July. The movement begins with a raucous town band scene, and eventually the child steals away to the forest. His surreal vision of Lady Liberty is interrupted by a curious phenomenon: two marching bands at opposite ends of a field, playing different tunes in different tempos—one of the most famous moments in all

of Ives' output. This polyrhythmic episode yields to the 1776 march, which culminates in a delightful rumpus. Ives commented to Slonimsky after the premiere, "Just like a town meeting—every man for himself. Wonderful how it came out!"

About "The Housatonic at Stockbridge," Ives wrote that it was based on a "Sunday morning walk that Mrs. Ives and I took near Stockbridge the summer after we were married. We walked in the shadows along the [Housatonic] river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember." The initial idea was only a few bars long—Ives began with a complex texture consisting of lush C-sharp major harmonies in the low strings, soft tremolo thirds in the second violins sounding quite distant from the home key, and wandering background lines in the violas and first violins. As the text describes the river's increasing restlessness and intensity, Ives builds his setting to a fever pitch before concluding with a brief vision of the opening mood.

Soon after his invention of the prepared piano, John Cage composed *In a Landscape* for dancer Louise Lippold. Caught up in the minimalist movement, Cage deliberately chose a limited harmonic language, including only eight of the twelve possible chromatic tones throughout the whole piece. Based in D minor, the tonality shifts between the Dorian and natural minor modes, using b-flat as the only accidental. Cage also elects to sustain particular notes that shift between consonance and dissonance relative to the primary flowing line. The result is a simple piece that sounds expansive well beyond its means.

Written for choreographer and dancer Martha Graham, Aaron Copland's *Appalachian Spring* premiered in its original version for thirteen instruments at the Library of Congress in October 1944, earning Aaron Copland the Pulitzer Prize for music the following year. Copland developed the work without a descriptive title—the only one he had in mind was the affectionate subtitle, "Ballet for Martha." Graham later suggested "Appalachian Spring" from a line of Hart Crane's poem *The Dance*, and for this reason any association between Copland's score and the Appalachian region is coincidental.

Set in Pennsylvania in 1830, the story relates to the construction of a farmhouse for a young couple about to wed. Though folklike in character, the music is Copland's own throughout, with the sole exception of the Shaker hymn "Simple Gifts" toward the end of the piece. Though Copland gained greater fame through his career from the full orchestral adaptation of *Appalachian Spring*, the original version remains quaint, sincere, and delightfully intimate.

SONG TEXTS

Charlie Rutlage

From *Cowboy Songs and other Frontier Ballads*

Collected by John A. Lomax

Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the XIT,
'twill be hard to find another, that's liked as well as he.

The first that died was Kid White, a man both tough and brave,
while Charlie Rutlage makes the third to be sent to his grave.
Caused by a cow-horse falling, while running after stock,
'twas on the spring round up, a place where death men mock.

He went forward one morning on a circle through the hills,
he was gay and full of glee, and free from earthly ills.
But when it came to finish up the work on which he went,
nothing came back from him; his time on earth was spent.

'Twas as he rode the round up, an XIT turned back to the herd;
Poor Charlie shoved him in again, his cutting horse he spurred.
Another turned at that moment, his horse the creature spied,
and turned and fell with him; beneath poor Charlie died.

His relations in Texas, his face never more will see,
but I hope he'll meet his loved ones beyond in eternity.
I hope he'll meet his parents, will meet them face to face,
and that they'll grasp him by the right hand at the shining
throne of grace.

General William Booth Enters into Heaven

Vachel Lindsay

Booth led boldly with his big bass drum
(Are you washed in the blood of the Lamb?)
The Saints smiled gravely and they said, "He's come."
(Are you washed in the blood of the Lamb?)

Walking lepers followed rank on rank,
Lurching bravos from the ditches dank
Drabs from the alleyways, drug fiends pale
Minds still passion ridden, soul powers frail:
Vermin eaten saints with moldy breath,
Unwashed legions with the ways of Death
(Are you washed in the blood of the Lamb?)

Ev'ry slum had sent its half a score
The round world over (Booth had groaned for more).
Ev'ry banner that the wide world flies
Bloomed with glory and transcendent dyes,
Big voiced lasses made their banjoes bang,
Tranced, fanatical they shrieked and sang;
"Are you washed in the blood of the Lamb?"

Hallelujah! It was queer to see
Bull necked convicts with that land make free.
Loons with trumpets blown a blare, blare, blare,
On, on, upward thro' the golden air!
(Are you washed in the blood of the Lamb?)

Jesus came from the courthouse door,
Stretched his hands above the passing poor.
Booth saw not, but led his queer ones there
Round and round the mighty courthouse square.

Yet! in an instant all that bleak review
Marched on spotless, clad in raiment new.
The lame were straightened, withered limbs uncurled,
And blind eyes opened on a new, sweet world.

The Housatonic at Stockbridge

Robert Underwood Johnson

Contented river in thy dreamy realm
The cloudy willow and the plummy elm:
Thou beautiful! from ev'ry dreamy hill
What eye but wanders with thee at thy will.

Contented river! And yet over-shy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown.

Ah! there's a restive ripple,
And kind the swift red leaves
September's firstlings faster drift;
Wouldst thou away, dear stream?
Come, whisper near!
I also of much resting have a fear;
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

Program notes by Michael Jacko, music program specialist, National Gallery of Art

2,963rd Concert

November 6, 2013

East Building Auditorium

CutTime Simfonica

Rick Robinson, director

"Down by the Riverside: Reconstructionism in Classical Music"

Presented in honor of

*Tell It with Pride: The 54th Massachusetts Regiment and
Augustus Saint-Gaudens' Shaw Memorial*

The performer will introduce each work from the stage.

Scott Joplin (1867–1917)

The Entertainer Rag (1902)

Edward Kennedy "Duke" Ellington (1899–1974) and

Mercer Ellington (1919–1996)

King of the Magi from *Three Black Kings* (1974)

William Grant Still (1895–1978)

Symphony No. 1 (Afro-American) (1930)

Animato

Rick Robinson (b. 1963)
Gitcha Groove On! (2009)

Adolphus Hailstork (b. 1941)
Symphony No. 1 (1988)
Adagio

Edward Kennedy “Duke” Ellington (1899–1974) and
Mercer Ellington
“Martin Luther King” from *Three Black Kings* (1974)

Robinson
Highland Park, MI: City of Trees (2009)

The Musicians

CUTTIE SIMFONICA

Launched in 2010 by bassist Rick Robinson as the second outreach ensemble of Detroit Symphony Orchestra musicians, CutTime Simfonica® is a versatile string sextet that has to date premiered two dozen compositions and transcriptions by Robinson. The compositions won a Kresge Artist Fellowship that has enabled the CutTime ensemble to share art music with classical newcomers, especially in nontraditional settings such as bars and clubs. Now an independent production company, CutTime recently won recognition from Crain’s *Detroit Business* as a social entrepreneur and a grant from the John S. and James L. Knight Foundation for community engagement events in Detroit. The ensemble maintains a website at www.cuttime.com.

Members of CutTime Simfonica participating in today’s concert are:

Joseph Scheer, *violin I*

Sonya Hayes, *violin II*

Chiara Dieguez, *viola I*

Heidi Remick, *viola II*

Sean Neidlinger, *violoncello*

Rick Robinson, *bass and director*

RICK ROBINSON

Born into the fourth generation of a musical family from Detroit, Michigan, bassist, composer, and director Rick Robinson was introduced to the cello and the string bass in public schools. He subsequently honed his performance and leadership skills at the Interlochen Arts Academy, Cleveland Institute of Music, and New England Conservatory of Music. He held principal bass positions with the Canton and Akron (Ohio) orchestras, the Portland (Maine) Symphony, and the Boston Pops Esplanade Orchestra under the direction of John Williams. A frequent substitute for the symphony orchestras of Boston and Detroit, he was invited to full membership with the latter orchestra in 1989. In 1994 Robinson began arranging, composing, and publishing classical music for outreach ensembles of Detroit Symphony musicians. Upon resigning from the Detroit Symphony Orchestra in 2012, he expanded his work nationally, building new audiences for classical music with his CutTime brand and passionate remarks.

2,964th Concert
November 10, 2013
East Building Atrium

National Gallery of Art New Music Ensemble
Steve Antosca, artistic director
William Brent, computer musician
Ross Karre, percussionist

Presented in honor of
Yes, No, Maybe: Artists Working at Crown Point Press

John Cage (1912–1992)
Cartridge Music (1960), performed as the *Duet for Cymbal* alternative

Steve Antosca (b. 1955)

HABITAT (2013)

opening

piano as percussion

household

resonance

toolshed

triangles

closing

World Premiere Performance

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. 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."

STEVE ANTOSCA

Named artistic director of the National Gallery of Art New Music Ensemble in 2010, composer Steve Antosca began an additional appointment as composer-in-residence at the Gallery on September 29 with the world premiere of *my end is my beginning*, commissioned by Chamber Music America. The residency culminates with this evening's world premiere of his new work, *HABITAT*, for percussion, video, and computers, composed especially for this performance in the East Building Atrium. Antosca has received awards and commissions for new works 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, Meet the Composer, and National Endowment for the Arts as well as Chamber Music America. 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 at the National Gallery and at the Corcoran Gallery of Art, he was a codirector of the John Cage Centennial Festival Washington, DC 2012.

WILLIAM BRENT

William Brent's electroacoustic performance projects combine human-robotic and computer-realized sound, and are controlled by software written in the SuperCollider and Pure Data programming environments. In addition to concert-based projects, Brent is also active in the areas of remote network music performance and interactive sound installation. His current research areas are the relationship between gesture and sound in the performance of live computer-based music, signal processing techniques for timbre identification, and musical instrument timbre perception. As a programmer, he has developed various tools for use in Pure Data, including *timbreID*, an open source library of objects for real-time timbre analysis and identification; and *DILib*, a set of objects designed for the development of novel digital instruments. Using these packages, he has developed gesturally extended instrument systems, such as the gesturally extended piano and vibraphone, which allow performers to control live audio processing, spatialization, and synthesis with arm movements incidental to conventional performance technique. Brent is currently an assistant professor of audio technology at American University in Washington, DC.

ROSS KARRE

A native of Battle Creek, Michigan, Ross Karre is a percussionist and temporal artist based in New York City. His primary focus is the combination of 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 with Steven Schick, Ross formalized his intermedia studies with a master of fine arts degree. He has worked closely with composers from Asia, Australia, Europe, North America, and South America, including Pierre Boulez, Helmut Lachenmann, and Harrison Birtwistle. Karre is a percussionist and director of production for the International Contemporary Ensemble (ICE) and performs regularly with red fish blue fish, Third Coast Percussion (Chicago), the National Gallery of Art New Music Ensemble, among many others. His projection design and video art have been presented at the Gallery as well as in BBC Scotland's Glasgow Concert Halls, New York's Park Avenue Armory and Miller Theater, and BIMhuis in The Netherlands. The founder and owner of a growing arts documentation business specializing in video and audio recordings of performing arts (rKAD), Karre maintains a website at rosskarre.com.

Program Notes

Composed in 1960, John Cage's *Cartridge Music* is one of the earliest pieces of live electronic music. The word "cartridge" in the title refers to the cartridge of a phonograph pick-up. In *Cartridge Music*, the performer is instructed to insert an unspecified collection of small objects into the cartridge such as pipe cleaners, toothpicks, matches, Slinkys, piano wires, feathers, etc., which are then amplified. Each performer manufactures his or her performance part from given score materials that include a complex design of points, open and closed circles, biomorphic shapes, a "clock" circle, and a dotted curvy line written on sheets of transparent plastic. Once completed, these materials become symbols that indicate various sound-making paths including "loops" (repeated activities) for the performer to follow. The resulting notation does not represent sound to be made, but rather an action to be performed. The activity and instrumentation result in an array of sounds ranging from complex rhythms to simple scrapes, crackles, and hums. Volume and equalization settings are also controlled by the performers, providing another layer of sound modification. These actions generate an abundant variety of modified sounds during a performance as well as a fascinating choreography of physical motion.

In this evening's performance, Karre and Brent realize *Duet for Cymbal*, an alternative version of *Cartridge Music*, by amplifying cymbals with conventional, contact, and underwater microphones. Their performance also incorporates digital technologies for further transforming and spatialization of the resulting sounds. Brent designed custom audio processing software for the performance in order to create relationships between the spatial positioning and transformation of these sounds as they are articulated in real-time. The amplified sounds of individual instruments and electronic transformations of those sounds shift throughout the space. Depending on when and where the two elements overlap, subtle and dramatic blends of sound treatment result.

Cage used *Cartridge Music* as a means to compose several of his lectures, including "Where Are We Going? And What Are We Doing?" (1960); "On Robert Rauschenberg, Artist, and His Work" (1961); and "Jasper Johns: Stories and Ideas" (1963). An insight into a later chapter in Cage's incredibly creative

life can be obtained by visiting the exhibition *Yes, No, Maybe: Artists Working at Crown Point Press*, on view on the ground floor of the West Building until January 5, 2014. Visitors can spend time with Cage and some of his colleagues as they worked at Crown Point Press by viewing the documentary film *John Cage at Work, 1978–1992*, running continuously in the Project Room (adjacent to the West Building Lecture Hall Lobby) for the duration of the exhibition.

HABITAT for percussion, video and computer transformations is a concert-length technology venture with composition and concept by Steve Antosca, percussion performance and video content by Ross Karre, and audio technology by William Brent. The conceptual framework behind HABITAT involves a percussionist who operates comfortably within the domain of his instruments, emerging over the course of his performance into a larger, more profound environment through the use of his skills as a performer and activator of the technology. This involves his movement to and performance within a “spiral galaxy” of stations of unique percussion instruments, distributed throughout the performance space. As the percussionist moves through the space, a multiplicity of effects—visual, auditory and architectural—enters into the complex formula that comprises the HABITAT performance.

Stations include video elements that are triggered by the percussionist, as well as video tracking as the percussionist moves through his various stations. The image content serves as a window, mirror, and lens/filter. Gestures from the percussion performance are captured from a close perspective and played back across monitors. Custom-designed video tracking software by Brent will be used to follow the motions of the percussionist.

Used uniquely in tonight’s performance as one of the stations for the percussionist, Harry Bertoia’s *Tonal Sculpture* (1977) is a gift to the National Gallery’s permanent collection from Bernard and Audrey Berman. Consisting of long rods of beryllium copper tipped with bronze weights, the sculpture makes sounds as the weights brush against one another when activated by wind or air currents. Due to the fragility of the sculpture, the Gallery’s curators have placed it indoors, where it is subject to the Gallery’s general “Do not touch” rule and does not move. They have, however, especially and only for this world premiere of HABITAT, approved that it should be “played” by the performer.

HABITAT stems from the tradition of Intermedia art, in which a variety of media are employed for the mutual benefit of underlying concepts. From the outset of the compositional process, HABITAT treats percussion instruments, monitors, and projection surfaces as installed sculptures and unifying elements of the project.

To enhance the complex role of gesture, custom-designed video tracking software follows the motions of the percussionist in performance and produces information that alters the sights and sounds within the space. At times, arm motions may be tied to drastic consequences—causing sounds to be thrown across the hall, stretched, or shifted—and images to be distorted, saturated or faded. In other contexts, such movements will be repurposed to initiate more subtle shadings and transformations.

Analogous everyday gestures serve as a window into the performer’s habitat. This catalog of gestures is abstracted to the point of ambiguous textures via time remapping, image layering/compositing, flickering reorganization of frames, and numerous other filtration methods. In addition to video, the tracking system features real-time audio analysis of the percussionist’s playing, allowing predetermined combinations of audiovisual treatments to be cued in synchrony with specific instrumental timbres, generating real-time processing and spatialization throughout the East Building Atrium. The varying placement and instrumentation that define the percussionist’s journey allow the audience to adjust its auditory perspective through spatialization cues and timbral shifts. Listeners are encouraged to wander with the percussionist, as they would while experiencing gallery exhibits, constantly reformulating their perception of the performance.

Program notes on Cage are taken, in part, from the Website of the John Cage Trust at johncage.org/pp/John-Cage-Works.cfm. Notes on HABITAT are based on materials provided by Steve Antosca, William Brent, and Ross Karre.

2,965th Concert
November 13, 2013
East Building Auditorium

Lea Gilmore and Classically Blue

“The Soul of a People: A celebration of African American music traditions”

Presented in honor of
Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens’ Shaw Memorial

The performers will announce the program from the stage

The Musicians

LEA GILMORE

Named in 2005 by *Essence* magazine as one of twenty-five “Women Shaping the World,” Lea Gilmore is internationally respected and in demand as a gospel, blues, jazz, and inspirational vocalist. She performs to sold-out audiences in France, Germany, Great Britain, Italy, Luxembourg, Russia, Switzerland, The Netherlands, and the United States. A social activist who has lent her voice to advocacy for the underserved around the world and in her own backyard, she is known for her exquisite voice, bright smile, quick wit, and infectious sense of humor. Gilmore is a winner of the W.C. Handy “Keeping the Blues Alive” Award from the Blues Foundation for her historical work on the contributions of women to the blues.

Gilmore was recently named as one of the first recipients of the James Baldwin Medal for Civil Rights. A veteran of four terms on the Maryland Advisory Board for the United States Commission on Civil Rights, she has worked for reproductive justice for Native American women. A staunch and vocal supporter for marriage equality and gay and lesbian rights, in 2011 she was awarded the “Ally of the Year” award from Equality Maryland for her dedication and work for the LGBTQ communities. Selected by the United States Embassy in Paris as a musical ambassador, she toured France, lecturing on civil rights and performing at the Embassy and in concerts across the country.

Gilmore has been associated with the Damien Foundation in Brussels for over fourteen years, and with her musical partner Marc Borms, leads “Gospels for Damien” concerts across Belgium. Their efforts have raised awareness to the plight of victims of leprosy and tuberculosis in Africa, Asia, and South America as well as critical funds for treatment of those diseases.

A native Baltimorean and a proud Marylander, Gilmore is the founder of Baltimore Voices, a choral program for underserved middle school students promoting self-empowerment through the vocal arts. Gilmore is currently the Social Justice Fellow at the Robert W. Deutsch Foundation and director of network coordination for the Moving Maryland Forward Network (MMFN). She is also the cultural editor for the *Marc Steiner Radio Show*, which she cohosts once a month.

DERRICK THOMPSON

A native of Buffalo, New York, music director of Classically Blue and keyboard player Derrick Thompson received private instruction in piano and violin throughout his elementary and high school years. After earning his bachelor of arts degree from Morehouse College, he moved to Baltimore as a part of the Teach for America program. He taught third and fifth grades in the Baltimore City school system before becoming a music teacher in 2000. He currently teaches part-time at the Mount Pleasant Christian School and serves as director of music at the Macedonia Baptist Church of Baltimore City. A former student of master pianists Stanley Cowell and Larry Willis, Thompson is the cofounder of the jazz group Majestic Notes.

JESSE "JAY" MOODY, III

Drummer Jesse "Jay" Moody was born and raised in Baltimore, where he began his formal music training in the city's public school system at age nine. While studying percussion and jazz performance at Towson University, he performed with jazz and gospel ensembles. He has performed and shared the stage with the Braxton Sisters, Jean Carne, Cyrus Chestnut, George Colligan, Lou Donaldson, Curtis Fuller, Greg Hatza, Freddie Jackson, Jeff Majors, Maysa, Valerie Simpson, Gary Thomas, Frank Wess, and Larry Willis. Moody has performed in the musicals *Dreamgirls*, *The Wiz*, *The Billie Holiday Story*, *Jelly's Last Jam*, and *West Side Story*, and appeared in the 1990 Barry Levinson film *Avalon*. He has performed in various venues such as Blues Alley in Washington, DC, and the Anthology Jazz Club in San Diego.

MITCHELL COATES

Based in Baltimore, bassist Mitchell Coates performs with various artists and groups. After multiple recordings and performances over the last twenty-five years in Europe, Japan, and the United States, he has earned the respect of audiences and his fellow musicians. With a playing style filled with warmth, originality, and excitement, Coates has shared the stage with such notable entertainers as Larry Bright, Steve Carrington, Dennis Chambers, Moe Daniels, Sheila Ford, Gabrielle Goodman, Greg Grainger, George Gray, Tracy Hamlin, Greg Hatza, Tamm E. Hunt, Marcus Johnson, O'Donnell Levy, Gary Thomas, and Cavin Yarbrough. Coates is a frequent guest at music festivals, including Artscape in Baltimore, Rehoboth Beach Jazz Festival, and San Remo Jazz Festival in San Remo, Italy.

2,966th Concert
November 17, 2013
West Building, West Garden Court

New Music Raleigh
Timothy Myers, conductor
Ashleigh Semkiw, soprano

John Supko (b. 1980)
All Souls
World Premiere Performance

Text from the novel *All Souls Day* by Cees Nooteboom
English translation by Susan Massotty

Dramatis personae:

Arthur Daane (voice of Hans van Miegroet)
Elik Oranje (voice of Raquel Salvatella de Prada)
Male Narrator (voice of Bill Seaman)
Female Narrator (voice of Ashleigh Semkiw)
Arthur's Boss (voice of Cees Nooteboom)
Arthur's Friend (voice of John Supko)

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

Part 1: Arthur, a documentary filmmaker, wanders the frozen landscape of nighttime Berlin in winter, pursued by memories of his dead wife and son.

Part 2: Arthur and Elik, a young graduate student with a troubled past, get acquainted in a Berlin cafeteria over coffee.

Part 3: Life-as-film, broken up into "a series of images...played, rewound, stopped at random places..." Traumatic scenes from Elik's childhood are summoned.

Part 4: Arthur and Elik tell each other about their work. Arthur recalls his experience documenting the atrocities in war-torn Belgrade.

Part 5: Arthur and Elik make love.

Part 5a: Sometime later, Elik comes to believe that she has been abandoned by Arthur.

Part 6: On her way to Spain, Elik is on a train to Hendayne, determined to forget Arthur and start anew.

Part 6a: In Spain, where he has come to find Elik, Arthur is beaten and mugged by skinheads.

Part 7: Knowing where to find Elik, Arthur travels by car in her direction. At the exit for the road that will take him to her, he changes his mind and keeps driving into the Basque Country.

The Musicians

NEW MUSIC RALEIGH

Founded in 2009, New Music Raleigh is the Southeast's leading voice for the presentation of contemporary classical music. A collective of dynamic musicians that presents cutting-edge new works and collaborations, New Music Raleigh challenges the traditional perception of classical music through carefully constructed programs and partnerships, by engaging and inspiring diverse audiences, and giving voice to innovative and relevant contemporary music. According to Raleigh's *News and Observer*, the ensemble's audiences experience "classical music you might call hip."

Partnerships with emerging composers have included a live concert version of Lost in the Trees' album *A Church that Fits Our Needs* and the first performance outside of New York City of Sarah Kirkland Snyder's *Penelope*. Led by curators Karen Strittmatter Galvin and Shawn Galvin, the ensemble has created, produced, and performed unique events for Duke Performances, the North Carolina Symphony, the Museum for Contemporary Art and Design in Raleigh, and the North Carolina Opera.

TIMOTHY MYERS

With a diverse and adventurous repertoire of symphonic and ensemble works as well as more than sixty operas, conductor Timothy Myers is a young maestro with his finger on the pulse of today's musical world. His recent and upcoming engagements include debuts with the Atlanta, Chautauqua, Portland, and Tulsa symphony orchestras, Fort Worth Opera, Houston Grand Opera, and New Music Raleigh. In 2009 he was appointed by Lorin Maazel as the first-ever associate conductor of the Castleton Festival. In 2012 Myers completed a three-year term as principal guest conductor of Opera Africa in Johannesburg, where he conducted nearly thirty performances and assisted the company in artistic development. As the artistic director and principal conductor of North Carolina Opera, Myers has broadened the company's repertoire to include a variety of works ranging from Handel to Glass, and his productions of the classic repertoire have garnered national and international acclaim.

Myers has been engaged as assistant, associate, and cover conductor by the London BBC Symphony, New York City Opera, and New York Philharmonic orchestras, and is the principal guest conductor and artistic advisor of the Palm Beach Symphony. Assistant conductor for two seasons of the American Symphony Orchestra, he has also conducted the Brooklyn Philharmonic, Jerusalem Symphony, and Johannesburg Philharmonic orchestras as well as the opera companies of Anchorage, Alaska; Asheville, North Carolina; and Palm Beach, Florida.

ASHLEIGH SEMKIW

Born in Toronto, soprano Ashleigh Semkiw has spent the last ten years performing in opera and recital at venues that include the Aspen Festival, Berkeley CalPerformances, the Castleton Festival, Chicago Opera Theater, Opera New Jersey, the Princeton Festival, and the Toronto Music Gallery. At the Castleton Festival, she sang roles under the direction of Lorin Maazel in Britten's *Albert Herring* and *The Rape of Lucretia*. Other recent engagements include Polly Peachum in Kurt Weill's *The Threepenny Opera*, Cinderella in Stephen Sondheim's *Into The Woods*, and the role of Lolo (while also covering Valencienne) in *The Merry Widow*.

Semkiw's oratorio credits include Handel's *Messiah*, Schubert's *Mass in G*, and Messaien's *Visions of the Amen*. A graduate of Northwestern University and the University of Toronto, she was also chosen to perform in 2009 at the Harman Center for the Arts' Gala honoring Sir Ian McKellen.

JOHN SUPKO

Currently the Hunt Family Assistant Professor of Music at Duke University, John Supko was born in 1980 on Long Island, New York. He holds a bachelor's degree from the Indiana University Jacobs School of Music and master's and doctoral degrees from Princeton University. A recipient of Fulbright (2002) and Georges Lurcy (2007) fellowships, he studied at the Ecole Normale de Musique in Paris. He has won numerous prizes and grants, among them the BMI Student Composer Award, two ASCAP/Morton Gould Young Composers Awards (including the 2008 Leo Kaplan Award), the Grand Prize of the National Young Composers Competition, the Perkins Prize of the Princeton University Music Department, and a Commissioning Music/USA Meet the Composer commission. His work has been published in collaboration with poet Philippe Denis by Collection Mémoires (Paris), and has been released on New Amsterdam Records.

Program Notes

All Souls by John Supko is a setting of nine excerpts from the novel *All Souls Day* by the Dutch writer Cees Nooteboom (b. 1933) for soprano, chamber orchestra, and electronic sampler. Falling somewhere between the categories of melodrama, radio play, and opera, *All Souls* uses live and recorded voices to bring to life the intense relationship of Arthur Daane, a widowed, middle-aged documentary filmmaker, and Elik Oranje, a beautiful, mysterious woman half his age, whom he meets in Berlin in the winter in the late 1990s. The work opens with Arthur aimlessly wandering the freezing city at night, haunted by the ghosts of his wife and young son, who died in a plane crash.

Later, he meets Elik; they get to know each other, each attracted and frightened in equal measure by the trauma and sadness that mark both of their stories. The broken, abusive home in Spain that Elik flees and the disturbing details of Arthur's work documenting atrocities in Kosovo are unflinchingly depicted in *All Souls Day*, as is a scene of passionate abandon. The physical intimacy and its attendant spiritual closeness prove ultimately unbearable for the two lovers, however, and they hasten to find separate escape routes—Elik back to Spain, where she is researching a little-known medieval queen, and Arthur to various film assignments across the globe. Near the end of the story, Arthur has a change of heart and resolves to go to Spain to find Elik, but on the highway near the town where she is living he makes a crucial decision. Rather than take the exit that will bring him to Elik, he chooses to “turn away from the west and keep going until Basque names began to appear on the traffic signs, and the broad skies of the north became visible beyond the foothills of the Pyrenees.”

Lasting a little over an hour, the music of *All Souls* is vivid and cinematic. The live ensemble, comprised of a string quintet, harp, two percussionists, and two keyboardists, is augmented by recorded samples from a variety of sources. A cafeteria in Berlin, a camel market in Morocco, and a highway in Spain are just some of the sonic environments that lend the music an unusual visual character.

Program notes by Danielle Hahn, music program specialist, National Gallery of Art