

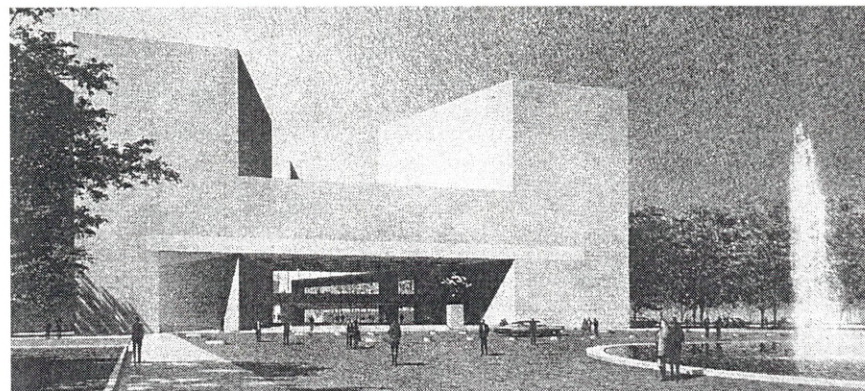
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
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Washington, DC

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COVER: Paul Stevenson Oles, 1971, National Gallery of Art Archives



The Sixty-fourth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,563rd Concert

Alloy Orchestra

Ken Winokur, *director, junk percussion, clarinet*
Roger Miller, *synthesizer, percussion*
Terry Donahue, *junk percussion, accordion, musical saw, banjo*

Films from the Dada era with live musical accompaniment
Presented in honor of *Dada*

A joint presentation of the department of film programs;
the department of teacher, school, and family programs;
the department of audiovisual services; and
the music department of the National Gallery of Art

Saturday, March 11, 2006, 4:30 pm
Sunday, March 12, 2006, 6:30 pm
East Building Auditorium

Admission free

Program

Films shown on March 11, 4:30 pm

The Thieving Hand
(Unknown director)

Dreams of a Rarebit Fiend
Edwin S. Porter

Ghosts before Breakfast
Hans Richter

Symphonie diagonale
Viking Eggeling

Rhythmus 21
Hans Richter

Filmstudie
Hans Richter

One Week
Buster Keaton and Edward F. Cline

Films shown on March 12, 6:30 pm

The Thieving Hand
(Unknown director)

Dreams of a Rarebit Fiend
Edwin S. Porter

Symphonie diagonale
Viking Eggeling

Rhythmus 21
Hans Richter

Filmstudie
Hans Richter

Anémic cinéma
Marcel Duchamp

Le Ballet mécanique
Fernand Léger, Dudley Murphy, and Man Ray

One Week
Buster Keaton and Edward F. Cline

Ghosts before Breakfast
Hans Richter

The Musicians

Now in its fifteenth year, the Alloy Orchestra created its first original score in 1991, for the film *Metropolis*. The three-person ensemble specializes in found percussion instruments and state-of-the-art electronics. Working with what is often an outrageous assemblage of peculiar objects, the orchestra creates soulful music in a spectacular variety of styles.

Veterans of numerous film festivals in the United States and abroad, ensemble members Terry Donahue, Roger Miller, and Ken Winokur have composed a new film score for each of the last twelve Telluride Film Festivals. Alloy is currently touring with a score for the classic horror film *Phantom of the Opera*, and next month it will premiere a new score for Rudolf Valentino's masterpiece *The Eagle*. In addition to working with silent films, Alloy has been engaged to create soundtracks for numerous contemporary filmmakers including Errol Morris, Jane Gillyooly, Ben Meade, and Shandor Garrison.

The director of the ensemble, Ken Winokur, has composed and performed soundtracks for *Sesame Street*, MTV, VH-1, and many independent films and videos. The owner and chief engineer of C. L. Studios, he has recorded with Birdsongs of the Mesozoic, the Concussion Ensemble, fellow Alloy musician Roger Miller, Morphine, and Hal Wilner. Winokur taught photography at Tufts University, the Boston Museum School, and Newton North High School in Massachusetts. He is currently a visiting artist and lecturer at Syracuse University, the Massachusetts College of Art, the Boston Museum School, and the Cambridge School.

Along with Ken Winokur, multi-instrumentalist and singer Terry Donahue shares the title of composer for the Alloy Orchestra. Donahue is also the leader of an old-time country band, the Gillmans. He has recorded with the Concussion Ensemble, Deception Bay, Emerald Vein, and Scanner Darkly, and has performed with those same artists as well as with the Bad Art Ensemble, fellow Alloy member Roger Miller's No Man, Ottmar Liebert, and Zero Zero.

Keyboardist, guitarist, and soundtrack composer Roger Miller performs regularly with the Alloy Orchestra and with The Binary System, an avant-garde jazz/rock duo. He has recorded more than thirty albums since 1980 with such groups as Mission of Burma, Birdsongs of the Mesozoic, and No Man. A number of films for which Miller wrote the soundtrack have won awards at the New England Film Festival. His music can be heard on the Comedy Central and UK Gold television networks and on *Sesame Street*, as well as in Nintendo video games. Miller's first television soundtrack, *The Wilding*—composed for an antiviolence public service announcement for MTV—won a Silver Hugo Award at the 1993 Chicago Film Festival. He teaches guitar at the Massachusetts College of Art and the Cambridge Center for Adult Education.

Dada Film and Music

In the 1920s, Parisian artists in numerous disciplines were eager to try new media and technology. Moving pictures were still a novelty, even in sophisticated Paris, and Dada artists and musicians were fascinated with cinema as a medium for new forms of artistic expression. “The cinema,” wrote Francis Picabia in 1924, “must not be an imitation [of nature, or of other arts], but an evocative invention, as rapid as the thoughts in our brains.” The silent films produced in the 1920s are quintessentially Dada: unpretentious, yet mysterious and bewildering. The films were almost always presented with live musical accompaniment, and the joining together of music and image gave rise to new forms of artistry.

Musicians who had made their livings in the 1920s performing with silent films moved on in the 1930s to other venues and other specialties, and the art died out for almost half a century. The Alloy Orchestra has revived and enlarged upon this tradition by providing varied approaches to accompaniment, from planned improvisation to carefully composed scores. With these enhancements, the old silent films are no longer silent. When heard at their best, the live accompaniments have an immediacy and charm unmatched by even the most sophisticated recorded soundtrack.

In 1924 a composer closely associated with Dada, George Antheil (1900–1959), composed *Le Ballet mécanique*, a highly rhythmic, often savage score that combines the sounds of the industrial age with atonal music and jazz. Except for two parts written for human pianists, the other parts—including sixteen player pianos, four bass drums, three xylophones, a tam-tam, seven electric bells, a siren, and three different-sized airplane propellers—are written in such a way that they are almost impossible for humans to play and are better realized by machines. Antheil intended the score to be played concurrently with the eponymous film by Fernand

Léger and cinematographer Dudley Murphy. (That film is included in this concert with an original score by the Alloy Orchestra.) The work was performed only twice in the composer’s lifetime and was not realized as a soundtrack until the 1990s.

Visitors to the *Dada* exhibition in the Gallery’s East Building will be able to hear a ten-minute segment of *Le Ballet mécanique*, performed entirely by digitally controlled machines, from March 12 to 29, at 1:00 and 4:00 pm on weekdays, and at 1:00 pm on weekends.