

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

COVER: Andy Warhol, *Gardner Cowles*, 1977, synthetic polymer paint and silkscreen ink on canvas, The Andy Warhol Foundation for the Visual Arts, Inc.
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The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,854th Concert

National Gallery of Art New Music Ensemble
Steve Antosca, artistic director, composer
Lisa Cella, flutist · Bill Kalinkos, clarinetist
Ross Karre, videographer · Jaime Oliver, computer musician

With guest musicians
Gina Biver, guitarist · William Brent, computer musician, pianist

Presented in honor of *Warhol: Headlines*

November 9, 2011
Wednesday, 12:10 pm
East Building Auditorium

Admission free

Program

Larry Austin (b. 1930)

Threnos (2001–2002)

Steve Antosca (b. 1955)

for two (1982)

Jaime Oliver (b. 1979)

Screen Test (2011)

Antosca / William Brent (b. 1977) / Ross Karre (b. 1983)

Plastic Fantastic Transforms (2011)

Benjamin Broening (b. 1967)

Trembling Air (2009)

Lou Reed / Velvet Underground

Venus in Furs (1966)

Arranged by the National Gallery of Art New Music Ensemble (2011)

This concert is made possible in part by support from the Randy Hostetler

Living Room Music Fund

The Musicians

STEVE ANTOSCA

Steve Antosca's music integrates instruments with computers for real-time processing, prerecorded audio processing, and spatialization. Through the realization of scores that juxtapose elements of nondeterminacy with traditional notation, he crafts a sonically rich performance environment. Formerly the artistic director and composer-member of VERGE Ensemble, he is currently the artistic director of the National Gallery of Art New Music Ensemble and codirector of the John Cage Centennial Festival Washington, DC, 2012. Commissioned for new works by the American Composers Forum, the Argosy Foundation Contemporary Music Fund, the Bourges International Competitions, the Fromm Fund at Harvard University, the Johansen International Competition, the Kennedy Center, Meet the Composer, and the McKim Foundation at the Library of Congress, he produces new music for almost every public performance in which he is involved.

In March 2011 Antosca presented a concert in the National Gallery's West Building Rotunda in celebration of the Gallery's seventieth anniversary, premiering a pair of works titled *echo::MEMORY*. The event was described by the *Washington Post* as "a spectacular, wonderfully provocative" concert, with the Rotunda of the Gallery transformed into "an immense temple of sound, presenting a program of theatrical new works that married humans with computers, and ancient myths with contemporary aesthetics."

Antosca has lectured on music and music technology trends at universities and cultural institutions throughout the United States and in Mexico as part of *crossingPoint*, his series of collaborative projects. Recipient of a master's degree in computer music composition from the Peabody Conservatory of Johns Hopkins University, he maintains a website at www.steveantosca.com.

LISA CELLA

Acknowledged by her peers as a champion of contemporary music, flutist Lisa Cella is artistic director of San Diego New Music, a founding member of its resident ensemble NOISE, and codirector of soundON: A Festival of Modern Music. She also founded the flute duo inHale and c2, a flute and cello duo. A faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy, Cella is associate professor of music at the University of Maryland, Baltimore County, and a founding member of its faculty contemporary music ensemble, Ruckus.

BILL KALINKOS

Clarinetist Bill Kalinkos enjoys a varied freelance career as a member of Alarm Will Sound, Ensemble Signal, Deviant Septet, and the National Gallery of Art New Music Ensemble. He has also played with Anti-Social Music, the East Coast Contemporary Ensemble, Ensemble de Sade, Ensemble Pamplemousse, Metropolis Ensemble, and Toby Twining Music. Recognized by the *Washington Post* as a “notable contemporary music specialist,” Kalinkos has premiered pieces by John Adams, Helmut Lachenmann, Steve Reich, Roger Reynolds, Wolfgang Rihm, and John Zorn, among other composers. His appearances as clarinet soloist include Aaron Copland’s *Clarinet Concerto* with the Columbia Civic Orchestra and John Adams’ *Gnarly Buttons* with Alarm Will Sound in Amsterdam and California. Currently coprincipal clarinetist of the New Hampshire Music Festival Orchestra and a member of IRIS Orchestra, Kalinkos teaches at the University of California at Santa Cruz and Berkeley and was recently appointed principal clarinetist of the Oakland East Bay Symphony.

ROSS KARRE

Percussionist and temporal artist Ross Karre works with a variety of media and practices ranging from contemporary classical music to experimental multimedia performance incorporating video, sound, lighting, and theater. A graduate of the Oberlin College Conservatory of Music and the University of California at San Diego, he has worked extensively with Steven Schick and *red fish blue fish*. He cofounded the percussion group EnsembleXII in Lucerne, Switzerland, under the direction of Pierre Boulez. Recent projects include collaborations with James Dillon, eighth blackbird, the National Gallery of Art New Music Ensemble, Roger Reynolds, Speak Percussion, and Third Coast Percussion. Karre recently joined the International Contemporary Ensemble (ICE) as a full time member and looks forward to a season with that ensemble that includes performances and premieres of works by George Aperghis, John Cage, James Dillon, David Lang, George Lewis, Pauline Oliveros, and Yannis Xenakis.

JAIME OLIVER

A former student of composer and computer music pioneer Miller Puckette, Jaime Oliver obtained a PhD in computer music from the University of California, San Diego, and is currently a Mellon post-doctoral fellow at Columbia University. Oliver designs electronic instruments that listen, understand, remember, and respond. His open source Silent Drum and MANO controllers use computer vision techniques to track and classify hand gestures. His work has been supported by scholarships and grants from the Fulbright Commission, Meet the Composer, the Ministry of Culture of Spain, and the University of California. He received first prizes in the 2010 File Prix Lux Competition and the 2009 Guthman Musical Instrument Competition at the Georgia Tech Center for Music Technology, as well as a Giga-Hertz-Preis from the Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany.

GINA BIVER

Guitarist Gina Biver composes music for chamber ensemble, choir, multi-media, dance, and film. Upon completing her undergraduate music degree at Berklee College of Music in Boston, she performed for several years as a lead guitarist and songwriter in New York, Boston, and other east coast cities. She has recorded her music at Electric Lady Studios and was the subject of articles in *Kerrang!*, *Guitar World*, and *Guitar for the Practicing Musician*. Her music for television and film has won Cine Golden Eagle, Tele, and International Television and Video (ITVA) Awards. Biver studied composition with Steve Antosca and Garrison Hull, completing her master of music degree at George Mason University in Fairfax, Virginia. She has been awarded composer grants from the American Composers Forum and the American Music Center and a 2010 Strauss Fellowship grant from the Arts Council of Fairfax County. A fellow at the Virginia Center for the Creative Arts (VCCA), Gina Biver is currently the director-composer of Fuse Ensemble, a new music/new media ensemble based in Washington, DC. In addition to iTunes, her music is available at www.ginabiver.com and www.fuse-ensemble.com.

WILLIAM BRENT

Computer musician and pianist William Brent's creative work includes experimental music performance, sound art, and sound design. Controlled by software written in the SuperCollider and Pure Data (Pd) programming environments, his projects involve various combinations of sounds produced by human players, robots, and computers. In addition to live concerts, Brent is also active in the areas of remote network music performance and interactive sound installation. An assistant professor of audio technology at American University in Washington, DC, and the author of open source libraries for real-time timbre analysis and design of digital musical instruments, he maintains a website at www.williambrent.com.

Program Notes

Andy Warhol is among the foremost artists of the twentieth century. His visual vocabulary has become a part of the vernacular from which it originally derived. The exhibition *Warhol: Headlines* brings together works that the artist based largely on headlines from the tabloid news. Warhol had a life-long obsession with the sensational side of contemporary news media, and examples of his source materials for the works of art are presented for comparison, revealing Warhol's role as both editor and author. Because his art traversed high, low, and popular culture and could be experienced in the gallery, museum or concert setting, Warhol continues to be relevant and inspire presentations in new contexts. In addition to this concert, musical celebrations of *Warhol: Headlines* at the Gallery include a ciné-concert on November 12 at 4:00 pm in the East Building Auditorium, a concert by the Verdehr Trio on November 23 at 12:10 pm in the West Building Lecture Hall, and special music presented in the exhibition space on December 10 at 3:30 pm. The exhibition remains on view until January 2, 2012.

A lament composed in memory of the victims of the terrorist attacks of September 11, 2001, Larry Austin's *Threnos* is a single-movement work that unfolds in three continuous sections, heard between two bass clarinet groupings—one live and one virtual. The bass clarinet player's live sounds are amplified, processed, and diffused in the listening space. The virtual ensemble is unseen, but its sounds are heard in a three-dimensional, octophonic soundscape that surrounds and combines with the live sounds.

Threnos was commissioned in August 2001 by bass clarinetist Michael Lowenstern, who also recorded materials for its computerized virtual octophonic component. Living and working in Brooklyn, New York, Lowenstern exchanged emotional e-mails on September 11, 2001, with Larry Austin, who was working on his commission. Austin writes: "After that, the conception of my piece for Michael became inextricably an expression of mourning for the victims of that infamous tragedy. And the model and inspiration for my lament was Dido's *lamento* aria for Aeneas from Henry Purcell's opera *Dido and Aeneas*. . . . One doesn't literally hear the Purcell lament [in *Threnos*];

instead, one hears a quiet, eerie, timbral montage drifting in and out of the sounding texture of bass clarinet lines and sounds.”

A graduate of the University of North Texas, Mills College, and the University of California-Berkeley, Larry Austin studied composition with Violet Archer, Darius Milhaud, and Andrew Imbrie. During his residency in California in the 1960s, he enjoyed extended associations with composers John Cage, Karlheinz Stockhausen, and David Tudor. Noted for his work in traditional as well as experimental genres, Austin’s music has been performed and recorded by the Boston Symphony, National Symphony and New York Philharmonic orchestras, as well as by other major ensembles in North America and Europe. A recipient of numerous commissions, grants, and awards, he has composed more than eighty works incorporating electro-acoustic and computer music media; combinations of tape, instruments, voices, and orchestra; live-electronics and real-time computer processing; and solo audio and video components. Austin resides with his wife Edna at their home in Denton, Texas, and maintains a studio, gaLarry, out of which he generates commissions, tours, performances, articles, recordings, and lectures.

Composed in 1982 for any two performers, Steve Antosca’s *for two* emphasizes aleatoric (chance) techniques and the use of musical gestures. The performers supply the appropriate clefs for their instruments and may use several clefs during the performance of the piece. In many instances, actual pitches are not supplied—they are only suggested by arrows up and down and by the shape of the line of successive arrows, aided by the use of accidentals. Each performance of *for two* is unique in the timbres of the pair of instruments, the actual pitches, and the counterpoint between the instruments, but the shape of the melodic line and the musical gestures remain the same. Since 1999 *for two* has been performed with an improvisation section, prompted by the composer’s desire to add to the spontaneity and aleatoric nature of the composition, already suggested by the indeterminate clefs and non-specific pitches and rhythms. Near the end of the work, both players improvise on themes presented up to that point, after which they improvise on the theme that opens the concluding section.

To add to the ever-evolving nature of *for two*, a 2005 performance included audio processing of the instruments as well as interactive brain

wave-controlled animation, created by Paras Kaul using EEG and biofeedback. Using the IBVA Brain Wave Interface developed by Masahiro Kahata, Kaul’s brainwaves controlled the animation of a lotus flower. The current version incorporates immersion processing, an experimental technique where extreme amounts of layered processing are applied in real time.

Jaime Oliver’s *Screen Test* borrows its title from Andy Warhol’s 1960s experimental portrait films. Screen tests are ways of seeing how the images of the real world look through the transformations of cameras and lenses, as a film director plans for eventual full production. Warhol’s films probe their subjects as the camera is manipulated, but they are themselves the finished work. The composer is concerned with seeing how images “sound” through the transformations of cameras, lenses, and computers. Through technological mediation, the images of gestures are transduced into the sounds of gestures.

In *Plastic Fantastic Transforms*, composers Steve Antosca, William Brent, and Ross Karre take as their starting point Andy Warhol’s transformations of traditional images, stretching reality into a color-saturated environment. Working in both audio and visual domains, *Plastic Fantastic Transforms* creates composite layers out of sonic and visual elements presented in their raw form. A limited and specific set of materials is stretched across a substantial amount of time and over numerous transformational dimensions. The entirely electronic musical score is a series of malleable events that form a continuous thread of processed transformations, each adding to the previous one to construct an environment of saturated and spatialized audio. The video transformations involve shooting silk screens with a camera macro lens, capturing the textures of paper and ink as well as the vibrancy of the colors. The resulting video files are triggered at specific points in the music and temporally transformed.

Hailed by the *New Haven Register* as “a major talent,” Benjamin Broening couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. Active as a composer of acoustic and electroacoustic music, he has written pieces for many leading contemporary ensembles, including the Arts Now Series at North Carolina State University, the Band and Orchestral Division of Yamaha Corporation of America, the Charlotte (North Carolina) Symphony Orchestra, the Choral

Arts Society of Philadelphia, the Connecticut Choral Society, Duo Runedako, eighth blackbird, Ensemble U (Estonia), and Zeitgeist. A recipient of a Fulbright fellowship, Broening has also received recognition and awards from the American Composers Forum, Andrew Mellon Foundation, Jerome Composers Commissioning Program, Presser Music Foundation, and Virginia Commission for the Arts.

About *Trembling Air*, Broening writes: “Without meaning to, I seem to have stumbled into composing a series of pieces about being in Estonia. I spent six months there in 2007 and have been back four or five times since [then] for anywhere from a week to a month. Every time I go, I am struck by the light, by the feeling of the air, and the natural world—the sea, the forest, the farmland. My recent pieces imperfectly reflect those experiences: *Dark Wood* for cello evokes the feeling of being the Estonian forests, *Changing Light* for sextet is a response to my experience of the magical quality of the light in Estonia, and *Trembling Air* evokes the quality of energy of the air there, filled as it is with the sound of birds, trees, and water.”

Based on the novella by Austrian author Leopold von Sacher-Masoch (1836–1895), *Venus in Furs* concerns a man who dreams of speaking to Venus about love while she wears furs. The narrator tells his dreams to a friend, Severin, who tells him how to rid himself of his fascination with cruel women. In 1967 the debut album of The Velvet Underground & Nico, produced by Andy Warhol, included the song *Venus in Furs*, written by front man Lou Reed with vocals by the German singer Nico. It became one of the group’s most famous recordings. Among the first rock songs to deal explicitly with the subject and imagery of sado-masochism, it refers indirectly to the novella through the repeated refrain “Severin, Severin.” In 2003 *Rolling Stone* named the recording the “13th greatest album of all time” and the “most prophetic rock album ever made.” During its time with Andy Warhol, the band became part of his multimedia road show, *Exploding Plastic Inevitable*, for which it provided the music. The National Gallery of Art New Music Ensemble’s treatment of *Venus in Furs* uses current technology and techniques for sonic transformation to take a new look at a now forty-four-year-old classic.

Next week at the National Gallery of Art

Dean and Britta

Indie rock ciné-concert

Presented in honor of

Warhol: Headlines

Warhol: Headlines, currently on view on the Mezzanine of the East Building, is organized by the National Gallery of Art, Washington, in association with the Andy Warhol Museum, Pittsburgh; the Galleria nazionale d’arte moderna, Rome; and the Museum für Moderne Kunst, Frankfurt.

The international tour of the exhibition is sponsored by
The Terra Foundation for American Art.

The exhibition in Washington is made possible by
The Exhibition Circle of the National Gallery of Art.

The exhibition is supported by an indemnity from
the Federal Council on the Arts and the Humanities.

November 12, 2011

Saturday, 4:00 pm

East Building Auditorium



Alexander Markov, violinist

Music by Bach, Gershwin, Paganini,
and other composers

November 13, 2011

Sunday, 6:30 pm

West Building, West Garden Court