



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

National Gallery of Art

National Gallery of Art New Music Ensemble

Lina Bahn, violin; Bill Kalinkos, clarinet

Lisa Cella, flute; Ross Karre, percussion

Alexis Descharmes, cello; Jenny Lin, piano

Jaime Oliver, computer musician

with guest performers

Stephen Drury, Steven Schick, and Margaret Leng Tan

Presented in conjunction with
The John Cage Centennial Festival Washington, DC
www.johncage2012.com

September 5 and 9, 2012

Admission free

2,900th Concert
Wednesday, September 5, 2012 | 12:10 pm
East Building Auditorium

Program

(Performed without intermission)

John Cage (September 5, 1912 – August 12, 1992)
Living Room Music (1940)

Arnold Schönberg (1874–1951)
Sechs Kleine Klavierstücke, op. 19 (1911)
Nos. 1 and 2

Cage
6 stories from *Indeterminacy* (1959)
Nos. 1 and 2

David Felder (b. 1953)
Green Flash (2012)

Schönberg
Sechs Kleine Klavierstücke
Nos. 3 and 4

Cage

6 stories from *Indeterminacy* (1959)

Nos. 3 and 4

Christian Wolff (b. 1934)

Second Serenade (2012)

Schönberg

Sechs Kleine Klavierstücke

Nos. 5 and 6

Cage

6 stories from *Indeterminacy* (1959)

Nos. 5 and 6

Cage

The Perilous Night (1944)

Cage

Solos for Flute, Clarinet, and Violin from

Concert for Piano and Orchestra (1957–1958)

2,901st Concert
Sunday, September 9, 2012 | 6:30 pm
East Building Atrium

Program

John Cage (September 5, 1912 – August 12, 1992)
Imaginary Landscape no. 4 (1951)
Cartridge Music (1960)
Music for “Works of Calder” (1949–1950)

INTERMISSION

The audience is asked to refrain from applause until the completion of the second half of the concert.

Robert Ashley (b. 1930)
Resonant Combinations (2011)

Roger Reynolds (b. 1934)
OPPORTUNITY (2012)

George Lewis (b. 1952)
Merce and Baby (2012)

Steve Antosca (b. 1955)
evocation (2012)

Henry Cowell (1897–1965)
Tides of Manaunaun (1917)

John Cage
Ryoanji (1983–1992)

Both concerts have been made possible in part by support from the
Randy Hostetler Living Room Music Fund.

The Musicians

NATIONAL GALLERY OF ART NEW MUSIC ENSEMBLE

The National Gallery of Art New Music Ensemble presented its inaugural concert in 2010 in the Atrium of the East Building. Since then, the ensemble's performances—featuring strategic placement of musicians throughout the Gallery and utilizing computer-controlled transformations and spatialization of sound—have elicited praise from the press. 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.”

The NGA New Music Ensemble looks forward to presenting music of American composer Jeffrey Mumford in February 2013, in the first concert of his tenure as composer-in-residence at the Gallery. On June 2, 2013, the ensemble will be joined by the Washington-area harp and saxophone duo Pictures on Silence in a program of chamber and video works, including the premiere of Steve Antosca's *my end is my beginning*, commissioned by Chamber Music America for the event.

STEVE ANTOSCA

Named artistic director of the NGA New Music Ensemble at its inception in 2010, Steve Antosca is a codirector of the John Cage Centennial Festival Washington, DC. 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 a composer-member of the VERGE Ensemble, he has received commissions for new works from the American Composers Forum, the Argosy Foundation Contemporary Music Fund, the Bourges International Competitions, Chamber Music America, the Fromm Fund at Harvard University, the Johansen International Competition, the Kennedy Center, the Maryland State Arts Council, Meet the Composer, the McKim Foundation at the Library of Congress, and the National Education Association. 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. He lives and teaches in the Washington, DC area.

LINA BAHN

Described as “brilliant” and “lyrical” by the *Washington Post*, violinist Lina Bahn is a highly acclaimed champion of new music and a versatile performer in many styles. Appointed to the faculty at the University of Colorado in Boulder in 2008, she has taught master classes in Beijing, Hong Kong, and Sydney as well as at the Curtis Institute of Music in Philadelphia. She was a member of the award-winning Corigliano Quartet and has appeared in multiple tours with the Takács String Quartet. A frequent guest soloist with the Chicago Chamber Orchestra and the Chicago Symphony Orchestra, she has appeared at Carnegie Hall in New York, the Concertgebouw in Amsterdam, the Mariinsky Theater in Saint Petersburg, Queen Elizabeth Hall in London, and Strathmore Hall in Bethesda, Maryland. Currently the executive director and violinist of the VERGE ensemble, she teaches at the Sierra Summer Academy of Music in California and the Institute of the Palazzo Rucellai in Florence, Italy. A graduate of Indiana University, the University of Michigan, and the Juilliard School of music, Bahn studied with Dorothy DeLay, Paul Kantor, and Miriam Fried.

LISA CELLA

Much in demand as a performer of contemporary music, flutist Lisa Cella is artistic director of soundON: A Festival of Modern Music; cofounder of the ensemble NOISE; and a faculty member of the Soundscape Composition and Performance Exchange in Maccagno, Italy. An associate professor of music at University of Maryland, Baltimore County, she is a founding member of its faculty contemporary music ensemble, Ruckus. Following undergraduate studies at Syracuse University, she completed a master of music degree at the Peabody Conservatory and a doctor of musical arts degree in contemporary flute performance at the University of California, San Diego. Her teachers include John Oberbrunner, Robert Willoughby, and John Fonville.

ALEXIS DESCHARMES

Chosen in 2008 by *Diapason* magazine as one of the ten best cellists of his generation, Alexis Descharmes studied at the Paris Conservatoire and won the Valentino Bucchi (1997) and Avant-Scènes (1999) competitions. A member of the Orchestra of the Paris National Opera since 2006, he has worked with France's Ensemble Alternance, Ensemble Court-circuit, Ensemble Intercontemporain, and Institut de Recherche et Coordination Acoustique/Musique (IRCAM). Dedicatee of some fifty contemporary works for solo cello and ensembles that include the cello, Descharmes has recorded music by Liszt and Kaija Saariaho as well as anthologies of music by Schubert and Klaus Huber with pianist Sébastien Vichard.

BILL KALINKOS

Originally from Queens, New York, clarinetist Bill Kalinkos enjoys a diverse musical career as a member of Alarm Will Sound, Deviant Septet, Ensemble Signal, IRIS Orchestra, and the San Francisco Contemporary Music Players as well as the NGA New Music Ensemble. He has been a guest performer with CityMusic Cleveland, the Cleveland Orchestra, the Eco Ensemble, the East Coast Contemporary Ensemble, the New World Symphony Orchestra, the Philadelphia Orchestra, Spoleto Festival USA, and the Wordless Music Orchestra. A resident of California since 2011, Kalinkos teaches at the University of California at Santa Cruz and Berkeley and is principal clarinetist of the Oakland East Bay Symphony.

ROSS KARRE

A percussionist and temporal artist based in New York City, Ross Karre specializes in 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, where his teacher was Steven Schick, Karre worked closely with composers Pierre Boulez, Harrison Birtwistle, and Helmut Lachenmann. Karre is a percussionist for the International Contemporary Ensemble (ICE) and performs regularly with the NGA New Music Ensemble, red fish blue fish, Third Coast Percussion,

and numerous other new music ensembles. His projection design and video art has been presented in concert at the National Gallery as well as New York's Miller Theater and Park Avenue Armory, and by BBC Scotland in several concert halls in Glasgow.

JENNY LIN

Admired for her adventurous programming and charismatic stage presence, Jenny Lin has drawn high praise for her performances at Avery Fisher Hall, Carnegie Hall, and the Kennedy Center, as well as at the Ars Musica, BAM's Next Wave, Mostly Mozart, and Spoleto festivals. She has been a guest soloist with the American Symphony Orchestra, Orchestra Sinfonica Nazionale della RAI, and Südwestdeutscher Rundfunk Orchester. Her extensive discography includes recordings on the BIS Records, Hänssler Classic, Koch/E1, and Steinway & Sons labels, featuring music by Mompou, Montsalvatge, and Shostakovich, among others. Born in Taiwan and raised in Austria, Lin holds a degree in German literature from the Johns Hopkins University and makes her home in New York.

JAIME OLIVER

Returning to the National Gallery for the third time to perform with the NGA New Music Ensemble, Peruvian-born Jaime E. Oliver is a Mellon post-doctoral fellow in composition at Columbia University in New York. In 2011 he obtained his doctorate in computer music from the University of California, San Diego, where he studied with Miller Puckette. Specializing in designing computerized instruments that listen, understand, remember, and respond, Oliver has been featured at many international festivals and conferences, collaborating with composers, improvisers, and artists in creating installations and composing and performing music. Winner of the FILE Prix Lux, the Giga-Hertz-Preis, and the Guthman Competition of the Georgia Tech Center for Music Technology, Oliver has also been awarded a Fulbright scholarship and research residencies at the Center for Art and Media in Karlsruhe, Germany, and the Institut de Recherche et Coordination Acoustique/Musique in Paris.

STEPHEN DRURY

Named “Musician of the Year” by the *Boston Globe* in 1989, pianist and conductor Stephen Drury has received critical acclaim for his performances of music written in the last hundred years. Recipient of awards and prizes from the Carnegie Hall/Rockefeller Foundation Competitions in American Music and the National Endowment for the Arts, Drury has worked closely with many of the leading composers of our time, including John Cage, and has commissioned new works for solo piano from Cage as well as John Luther Adams, Terry Riley, Chinary Ung, and John Zorn. A graduate of Harvard College, he created and directs the Summer Institute for Contemporary Performance Practice at the New England Conservatory, where he teaches.

STEVEN SCHICK

A distinguished professor of music at the University of California, San Diego, percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For thirty-five years he has championed contemporary music by commissioning and premiering more than one hundred-fifty new works. The founding percussionist of the renowned Bang on a Can All-Stars, he has also served as artistic director of the Centre International de Percussion de Genève and is the founder and artistic director of the percussion group *red fish blue fish*, with which he performed at the National Gallery in 2010. Most recently, he was appointed artist-in-residence of the International Contemporary Ensemble (ICE), the first musician to receive this honor. In addition to his roles as music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players, Schick maintains a lively schedule of guest-conducting the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, and the Utah Symphony Nova Series. Author of a book, *The Percussionist's Art: Same Bed, Different Dreams*, Schick has numerous recordings of contemporary percussion music to his credit, including a three-CD set of the complete percussion music of Iannis Xenakis.

MARGARET LENG TAN

Pianist Margaret Leng Tan's eleven-year collaboration with John Cage—from 1981 until his death—established her as one of his preeminent interpreters. A featured performer in a tribute to Cage's memory at the forty-fifth Venice Biennale, she performed his music in the PBS *American Masters* films on Cage and Jasper Johns. Tan's Cage recordings are critically regarded as definitive performances, and she was selected by Cage's publisher, C. F. Peters, to edit Volume 4 of his complete piano music. In 2006 Tan gave the premiere performance of Cage's newly discovered *Chess Pieces*, which she also prepared for publication. In addition to her participation in this festival, during the Cage centenary season Tan will honor her mentor in celebrations in Eastern and Western Europe and Central America. Margaret Leng Tan maintains a website at www.margaretlengtan.com.

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: John Cage, *Changes and Disappearances No. 32*, 1982,
National Gallery of Art, Washington, Gift of Kathan Brown