

B E Y O N D L A B E L S

CONCERTS FROM THE **LIBRARY** OF **CONGRESS**

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TECHNOFILES: HABITAT

COMPOSITION | PERFORMANCE | TECHNOLOGY | SPACES

Saturday, May 16, 2015 ~ 2 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

Presented in association with the Library of Congress
Science, Technology and Business Division

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When applicable, reserved tickets not claimed by five minutes before the beginning
of the event will be distributed to stand-by patrons.

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The Library of Congress
Coolidge Auditorium
Saturday, May 16, 2015 — 2 pm

TECHNOFILES

HABITAT

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Steve Antosca, composer

William Brent, computer musician

Ross Karre, percussion



Program

SPEAKERS

Steve Antosca on conceiving *HABITAT*

William Brent on technology in *HABITAT*

Ross Karre on contemporary performance issues

PERFORMANCE

STEVE ANTOSCA

Excerpts from *HABITAT* (2013)

iii. *household*

iv. *sound modules*

vi. *triangles*

Ross Karre, percussion and William Brent, computer musician

PRESENTED WITHOUT INTERMISSION

About the Program

STEVE ANTOSCA, *HABITAT*

HABITAT, a composition for percussion with video and computer transformations, is a concert-length technology venture by Steve Antosca, percussion performance and video content by Ross Karre, and audio technology by William Brent. *HABITAT* premiered on November 10, 2013 in the National Gallery of Art East Building Atrium.

The conceptual framework of *HABITAT* involves a percussionist operating comfortably within the domain of his instruments, emerging over the course of his performance into a larger, more profound environment through his roles as a performer and activator of the technology. This involves his movement to and performance within a “spiral galaxy” of unique percussion stations, distributed throughout the performance space. As the percussionist moves through the space on his transformational journey, a multiplicity of effects—visual, aural, and architectural—enters into the complex formula that comprises the performance of *HABITAT*.

Used uniquely in the Gallery premiere as one of the percussion stations, Harry Bertoià's *Tonal Sculpture* (1977) is a gift to the Gallery's permanent collection from Bernard and Audrey Berman.

HABITAT stems from the tradition of intermedia art, in which a variety of media is 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.

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, constantly reformulating their perception of the performance.

—*National Gallery of Art* (2013)¹



¹ National Gallery of Art, "Steve Antosca: *HABITAT*" program note, National Gallery of Art (2013) <<http://www.nga.gov/content/ngaweb/audio-video/video/habitat.html>>.

About the Artists

The music of American composer Steve Antosca integrates instruments with computers for audio processing and spatialization. Through the realization of scores that juxtapose elements of indeterminacy with traditional notation, musicians craft a sonically rich performance environment. *The Washington Post* has described his concerts as “spectacular, wonderfully provocative” and noted that “he has brought wildly imaginative concerts...to Washington for more than a decade.”

Antosca is artistic director of the National Gallery of Art New Music Ensemble (NGA NME), which he formed in 2010. The NGA NME presents concerts that blend music and technology in unique performance spaces. Pursuing this interest, Antosca has developed events which engage the work of musicians who adapt performances to this environment, utilizing computer technology customized for each concert. The ensemble’s performances often integrate the strategic placement of musicians across performance spaces, with sonic enhancements created through real-time computer controlled transformations and the spatialization of sound. These performances promote innovative and imaginative work aimed at enhancing the audience’s experience with contemporary music.

Antosca was the composer-in-residence at the National Gallery of Art in the fall of 2013. The residency began with the premiere of his Chamber Music America commission *my end is my beginning*, and culminated with the premiere of *HABITAT* for percussion, video, and computers, composed for the I. M. Pei architectural wonder, the NGA East Building Atrium. The performance was enthusiastically described in *The Washington Post*: “HABITAT...filled the atrium with a surging, often breathtaking ocean of sound—and turned the huge space into an instrument in its own right...a complex and wildly colorful palette of sound—that seemed to sweep in huge waves from every direction, as if [percussionist] Karre were playing the atrium itself as a gigantic meta-instrument—and we, the audience, were inside. A fascinating and often compelling new work from Antosca.”

In celebration of the 70th Anniversary of the West Building of the National Gallery in 2011, Antosca presented a concert in the Gallery Rotunda. Antosca was named winner of the International Music Prize for Excellence in Composition 2011, awarded by the National Academy of Music. In 2009, his work *One becomes Two* was a winner in the Electroacoustic Music with Instruments category of the 36th Bourges International Competitions. He has received a Meet the Composer award, a Lifetime Award from the Mandel Foundation, and numerous awards from the Randy Hostetler Living Room Music Fund and the Maryland State Arts Council. He received a National Endowment for the Arts grant in 2007 and 2012 to present festivals of contemporary music in Washington, DC. He has additionally received grants for teaching technology, including a three year award from the U.S. Department of Education.

Among Antosca's works are commissions from Chamber Music America, the Library of Congress McKim Fund, the Fromm Music Foundation at Harvard University, Subito/Argosy Foundation Contemporary Music Fund/American Composers Forum, the Kennedy Center, American Music Center, Georgetown University Orchestra, Pictures on Silence, No EXIT Ensemble and the Johansen International Competition. His works have been performed throughout America and Europe, and in China. In Washington, DC his work has been performed at the National Gallery, Corcoran Gallery, La Maison Française, Phillips Collection, Library of Congress, the Smithsonian Institution, and numerous universities. In New York, his works have been performed at the first New York City Electroacoustic Music Festival, June in Buffalo, the Stone, the Issue Project Room, and (le) poisson rouge. His work was presented at the first edition of the International Electroacoustic Music Festival in Rome in 2008, and subsequent EMUfest concerts.

From 2002 through 2012, Antosca was artistic director and a composer member of the highly regarded VERGE ensemble. He was a co-director of the 2012 John Cage Centennial Festival Washington, DC (September 4–10, 2012). Antosca has a Master's degree in Computer Music Composition from the Peabody Conservatory of Johns Hopkins University. He lives and teaches privately in the Washington, DC area.



William Brent's creative work encompasses experimental music performance projects and various non-musical undertakings, such as the compilation of conflated idioms presented at www.conflations.com. He holds a PhD in music from UC San Diego, where he studied in the computer music area with Miller Puckette, F.R. Moore, and Shlomo Dubnov. He has also earned Bachelor of Music and Master of Arts degrees in Composition, studying with Peter Hatch, Fred Frith, Alvin Curran, Chris Brown, and Pauline Oliveros.

Brent's electroacoustic performance projects combine human-, robotic-, and computer-realized sound, and are controlled by software written in the SuperCollider and Pd 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, and signal processing techniques for timbre identification. As a programmer, he has developed various tools for use in Pd, 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. Brent is an Assistant Professor of Audio Technology at American University in Washington, DC.



Ross Karre is a percussionist and temporal artist based in New York City. His primary focus is on combining media, including classical percussion performance, electronics, theater, moving image, visual art, and lighting design. He designs integrated, moving images that emerge from an aesthetic foundation in American experimental music as well as that of the European avant garde. Karre is a percussionist and the director of production for the International Contemporary Ensemble (ICE). Karre has extensive formal training as a percussionist with degrees from Interlochen Arts Academy, Oberlin Conservatory and the UC San Diego culminating in a terminal degree (DMA) from UCSD in July of 2009 and an MFA in video/film in 2011. His primary teachers include Steven Schick, Michael Rosen, Jean-Pierre Gorin, and Amy Lynn Barber.

His projection design and video art has been presented in such prestigious venues as the BBC Scotland (Glasgow Concert Halls), Miller Theatre (NYC), and the National Gallery of Art (Washington, DC). As a percussionist, he has worked closely with European masters such as Pierre Boulez, Helmut Lachenmann, and Harrison Birtwistle. Karre was recently appointed a percussionist for ICE, and he also performs regularly with Third Coast Percussion (Chicago) and the National Gallery of Art new music ensemble. Karre is an active member of Ensemble XII, based in Lucerne, Switzerland, a group that Pierre Boulez called “the next generation in the evolution of modern percussion.” He has also been a long-time member of San Diego’s red fish blue fish ensemble.

Recently, Karre created the projected moving images in collaboration with Roger Reynolds for performances by the National Symphony Orchestra at the Kennedy Center. Karre has also been commissioned for classical music videography by eighth blackbird, Third Coast Percussion, Mode Records, Monday Evening Concerts, red fish blue fish, and the ICE. From his performer stance, he served as director of the percussion day event and subsequent workshop on the John Cage Centennial Festival Washington, DC (September 2012).

Upcoming Events

Visit www.loc.gov/concerts for more information

Saturday, March 7, 2015 – 8:00 pm

CURTIS CHAMBER ORCHESTRA | SPANO | DÍAZ

Works by Higdon, Mozart, Prokofiev and Spano

Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation – 6:30 pm

A Conversation with Jennifer Higdon

Whittall Pavilion (No Tickets Required)

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Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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