

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.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Stuart Davis, *Unfinished Business*, 1962,
National Gallery of Art, Collection of Deborah and Ed Shein



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

National Gallery of Art
2,806th Concert

Terry Waldo's Gotham City Band

November 7, 2010
Sunday Evening, 6:30 pm
East Building Auditorium

Admission free

'T Ain't No Sin

A Ragtime and Jazz Concert

Terry Waldo's Gotham City Band

Colleen Hawks, *vocals*

Kevin Dorn, *drums and percussion*

Peter Ecklund, *cornet*

Mike Hashim, *saxophone and vocals*

Dan Levinson, *clarinet, sax, and vocals*

Brian Nalepka, *string bass, tuba, and vocals*

Terry Waldo, *music director, piano, and vocals*

Producer/Director: Janice Ann Lee

The musicians will announce the program from the stage

The Musicians

COLLEEN HAWKS

Colleen Hawks first sang with Terry Waldo in 1999 in the off-Broadway production *Shake That Thing!* in which she played The Girl. She has been on Broadway in *Shrek, the Musical* (Fairy Godmother & Voice of the Bluebird); *The Boy from Oz*; and *Smokey Joe's Café*. Other credits include MTC's *Wild Party*, Papermill's *Anything Goes!*, *A Chorus Line* (Val), *Crazy for You* (Polly), and *Oklahoma!* (Laurey). Recently Hawks performed at Westchester Broadway Theater in the title role of Sugar (*The Some Like It Hot Musical*) and Vicki in *The Full Monty* at West Virginia Public Theatre. She has been seen on television in *Law and Order* and *As the World Turns*. A performer of wide-ranging talents, Hawks has been a Disney Princess, raised a baby lion, spun from her ankle by a rope in the air, and sung at Lincoln Center and Carnegie Hall in New York City. More information is available at www.ColleenHawks.com.

KEVIN DORN

One of the busiest drummers on the traditional jazz circuit, Kevin Dorn performs regularly with Banu Gibson and the New Orleans Hot Jazz, David Ostwald's Gully Low Jazz Band, The Flying Neutrinors, the Loren Schoenberg Big Band, the Manhattan Rhythm Kings, and Vince Giordano's Night-hawks. From 2002 to 2004 he was the drummer for the Jim Cullum Jazz Band, appearing on their weekly public radio show, *Riverwalk: Live from the Landing*. A founding member of the Traditional Jazz Collective (TJC), Dorn has played at jazz festivals and jazz parties around the world, including the Atlanta Jazz Party, the Colorado Springs Jazz Party, the Los Angeles Sweet and Hot Festival, and the Nairn Jazz Festival in Scotland. Dorn appears with Tony Award-winning actor John Lithgow in many venues, including several concerts at the Kennedy Center and an upcoming HBO Special filmed at the New Victory Theater in New York City.

PETER ECKLUND

Cornetist Peter Ecklund has recorded with Gregg Allman, Maria Muldaur, Bonnie Raitt, Leon Redbone, Livingston Taylor, and Terry Waldo, among many others. Ecklund formed the Galvanized Jazz Band and worked with pop and rock bands in the 1970s and 1980s. A founding member of the Orphan Newsboys, he has played with David Bromberg's Big Band, the Lindy Hop Heaven, Swingology, and Vince Giordano's Nighthawks. Ecklund was the solo trumpet player on Ken Burns' PBS features *Baseball* and *The Civil War*. He can be heard on the soundtracks of the films *Eight Men Out*, *Fried Green Tomatoes*, and *King of the Gypsies*. He is the editor of *Louis Armstrong: Great Trumpet Solos*, a book of transcriptions of Louis Armstrong's most celebrated recorded solos, as well as *Bix Beiderbecke: Great Cornet Solos*. Although he works primarily within the early jazz canon, Ecklund's newest CD, *Blue Suitcase*, contains many original tunes that reflect the sounds of the past forty years.

MIKE HASHIM

Performer, composer, band leader, teacher, and writer Mike Hashim has been an integral part of the New York City music scene for more than thirty years. His career has taken him to China, Europe, Japan, the Middle East, and South America. He has recorded on various jazz and pop labels as well as for television, animated cartoons, and films. The band leaders with whom he has worked include Danny Aiello, Gatemouth Brown, Judy Carmichael, Dizzy Gillespie, Madeline Kahn, Muddy Waters, Joe Williams, and Nancy Wilson. Current projects include the Microscopic Septet, the avant-garde Swingsters, and Hashim's own fifteen-piece band devoted to music of Billy Strayhorn. Hashim is featured on the new Microscopic Septet disc: *Friday the 13th: The Micros Play Monk*.

DAN LEVINSON

Equally at home as both leader and sideman on all of the single-reed instruments, Dan Levinson's roster of musical associates includes Dick Hyman, Wynton Marsalis, and Mel Tormé, as well as reed legend "Rosy" McHargue, with whom Levinson worked for fifteen years. His busy schedule has recently taken him to Brazil—with filmmaker Woody Allen's band—as well as to Iceland, Japan, and eighteen European countries. From 1990 to 2002 Levinson toured with singer and guitarist Leon Redbone. As a member of Vince Giordano's Nighthawks since 1993, he has appeared at Carnegie Hall and on *Late Night with Conan O'Brien* and Garrison Keillor's *A Prairie Home Companion* and recorded the soundtracks to the films *Ghost World* and *The Aviator*. Levinson has recorded more than sixty CDs, the most recent of which, *Dan Levinson and his Canary Cottage Dance Orchestra: Steppin' Around*, was released earlier this year on the Stomp Off label.

BRIAN NALEPKA

A founding member of The Manhattan Rhythm Kings, Brian Nalepka plays both the string bass and the tuba. With the Kings, he has played the Tony Award-winning Broadway production of *Crazy for You* as well as concerts in Carnegie Hall and shows at Radio City Music Hall. Nalepka has performed with more than eighty orchestras, including the Boston Pops and The National Symphony Orchestra. He has collaborated with conductor Michael Tilson Thomas in the Emmy-Award winning show *Celebrating Gershwin*, as well as with Leonard Bernstein, George Burns, Judy Collins, Gregory Hines, Bob Hope, and Bette Midler.

TERRY WALDO

A protégé of the late Eubie Blake, virtuoso ragtime, stride, and blues pianist Terry Waldo is a vocalist and leader of many critically-acclaimed musical groups. He has composed and arranged music for national commercials, television shows, and films, including the Ken Burns documentaries *Baseball* and *Unforgivable Blackness: The Rise and Fall of Jack Johnson*. Waldo's book *This is Ragtime* was recently republished by Jazz at Lincoln Center Library Editions, with a new introduction by Wynton Marsalis. His twenty-six part radio series with the same title, produced for National Public Radio, is credited with having fueled the 1970s ragtime revival. Waldo's one-man shows include *The Naked Dance: The Music of Storyville*; *Eubie & Me*; and *This Is Ragtime*. He directed the 1999 off-Broadway musical, *Shake That Thing!* and was the music director of *Ambassador Satch* (based on the life of Louis Armstrong); *Down Hearted Blues: Bessie Smith*; *Heliotrope Bouquet* (based on the life of Scott Joplin); and *Mr. Jelly Lord* (based on the life of Jelly Roll Morton). Waldo has performed with many of the jazz greats, including Louis Black, Eubie Blake, Dick Hyman, Turk Murphy, Odetta, and Leon Redbone. He has produced more than forty albums under his own name and is a veteran of hundreds of television programs, most recently a PBS concert and documentary on ragtime with Janice Ann Lee and veteran producer Charles Hobson.

JANICE ANN LEE

Cofounder of Waldo/Lee Music Productions, Inc., Janice Ann Lee has developed and produced many of its projects, including the shows *100 Years of Ragtime*, *Eubie & Me*, *Shake That Thing!*, *'T Ain't No Sin*, and Waldo's *1927 Revue*. Among the Terry Waldo recordings she has produced are *Classic Waldo*, *Footlight Varieties*, *Jas & Blues*, *Kinky & Sweet*, and *Let It Shine*. Waldo/Lee Productions is currently developing new television productions including a PBS special on ragtime.

Program Notes

Among the artists represented in the exhibition *American Modernism: The Shein Collection* are two whose fondness for jazz was part and parcel of their creative impulse. Stuart Davis (1892–1964) once told *Esquire* magazine that his “objective was to make paintings that could be looked at, while listening to a record at the same time, without incongruity of mood.” Arthur Dove (1880–1946) was not as loyal a jazz fan, but, in a remarkable experiment, he made at least six paintings while listening to jazz records.

Davis' parents encouraged their child's artistic interests and took him to “Negro revues and shows” around Philadelphia, sparking a passion for Black music and culture that lasted his whole life. One writer who knew Davis dates his love of ragtime to 1910. In the nineteen-teens, Davis and fellow students of Robert Henri at the Art Students League of New York visited saloons in New Jersey and Harlem to listen to live music. A reporter who accompanied one of the trips to Newark wrote up the experience for *New York Sunday Call Magazine*. Several drawings Davis made from the visits appeared in *The Masses*, an influential journal, between 1913 and 1915. In 1918 Davis sketched Scott Joplin at the piano, and pianists and dancers also appear in the watercolors that Davis made on his trip to Havana the following year. But Davis' great jazz epiphany came during his 1928–1929 stay in Paris, when he heard his first record by pianist Earl “Fatha” Hines (after whom he would name his son). In an autobiographical statement from 1945, Davis wrote that seeing the paintings of Gauguin, Van Gogh, and Matisse at the Armory Show in 1913 “gave me the same kind of excitement I got from the numerical precisions of the Negro piano players . . . and I resolved that I would quite definitely have to become a ‘modern’ artist.”

Davis' quintessential jazz-related painting was made in 1938, when the swing-band era was at its height. *Swing Landscape*, a huge frieze-like painting acquired in 1942 by the Indiana University Art Museum, announces a relation to jazz in its title and reflects the bright coloration, jagged rhythms, and dazzling contrasts of mature swing music. It also marks the beginning of an intense period of jazz-painting interaction among other painters,

including Piet Mondrian, who emigrated from Paris to New York in 1940 and was inspired at once by the boogie-woogie music he heard there, and Jackson Pollock, whose fondness for New Orleans jazz with its simultaneous improvisation among different instruments must have influenced his own densely woven compositions.

An earlier declaration of Davis' interest in jazz was *American Painting* (1932), which he painted for the Whitney Biennial. It includes the artist's first use of the thick, twisting script that would become his trademark in the 1950s: the words "It don't mean a thing if it ain't got that swing," painted up the left edge, refer to Duke Ellington's hit record of that name, just recorded, with vocals by Ivie Anderson. The Davis painting from the Shein Collection on the cover of this program, *Unfinished Business* (1962), makes great use of a variety of letter forms, both cursive and printed, some legible and some abstract. Arguably, this reflects scat singing, the jazz vocal tradition pioneered by Louis Armstrong involving the improvisation of semi-nonsense lyrics that mixed vocal and instrumental sounds. Davis' painting, with all its playful ambiguities, can be considered a kind of visual scat.

Arthur Dove was also captivated by swing-era jazz. In the early 1940s he made a number of sketches (now lost) after recordings by Ellington, Bing Crosby, and George Gershwin, and his diaries from the time contain reflections on rhythm in music and art. Perhaps his painting *Primitive Music* (1943 or 1944) at the Phillips Collection pursues these interests. Dove's first recorded encounter with jazz occurred in December 1925, when he attended a concert by the Paul Whiteman Orchestra. By that time Whiteman's ensemble was famous for having premiered George Gershwin's *Rhapsody in Blue* the previous year at Aeolian Hall in New York in a concert titled "An Experiment in Modern Music." This was the public unveiling of a style that came to be known as symphonic jazz, a fusion of jazz rhythms and melodies with classical orchestration and structure. The concert that Dove heard inspired him to buy several records the next summer.

The six pictures that he started to make from the recordings in 1925 are remarkable because few other modern paintings have so directly referenced specific jazz compositions, let alone particular performances or recordings. *Rhapsody in Blue* has three movements, but Dove made two paintings from it, labeled *Part I* and *Part II* in dutiful response to the fact that the piece required both sides of the 78 RPM record he owned. This reflects the rule that Dove reportedly set himself in these works: to paint only while the record was playing, and pausing periodically to put the needle back to the beginning of the disc. The other paintings in the group are *I'll Build a Stairway to Paradise* (Museum of Fine Arts, Boston), *An Orange Grove in California*, *Rhythm Rag* (lost) and *Improvisation*. In these works, careful effects of texture and pattern are punctuated by broken lines and dramatic spirals.

Modern painters have usually avoided such literal, one-to-one connections to works in another medium for fear of having their art seen as dependent or illustrative. Dove was well aware of this fate, as a letter to his dealer Alfred Stieglitz indicates, but he seems to have welcomed it: "They [two friends] have waxed enthusiastic over a 'thing' of mine being done from Gershwin's *Rhapsody in Blue* not as yet completed, but I feel it will make people see that the so-called 'abstractions' are not abstract at all . . . It is illustration."

This comment has puzzled scholars. With the possible exception of *An Orange Grove in California*, whose dominant orange color is a giveaway, it is impossible to guess which of the jazz paintings illustrates which recording. (Since a painting, unlike a musical score, has no prescribed direction of reading, it has trouble conveying the fundamentally temporal experience of music.) I take the comment as evidence of an anxiety on Dove's part, not just about public acceptance of abstract art but about abstraction itself and about the jazz paintings in particular. These six paintings are unusual, even anomalous, in his career, for their linear freedom verging on automatism, their refusal of normal figure-ground relationships, and their independence of any motif in the visible world. To mitigate the threat of these abstractions, he bent over backwards, all the way to a rhetorical endorsement of "illustration."

What in the musical sources for these paintings might have inspired Dove to push closer to abstraction than ever? Perhaps it was not so much the melodies by Gershwin or Berlin as the Whiteman sound itself, distinguished among jazz orchestras for its tight and polished nature and its closed acoustic surface. This effect was achieved by top-to-bottom, tuba-to-piccolo orchestration, by famously exact instrumental execution, and by filling any empty spaces with oom-pahing tubas, plunking banjos, or call-and-response between sections of the orchestra. One answer to the question would be that a music without background yielded a painting without figures.

Another answer would point to the very project of painting to music. Given the brevity of the recordings, we should imagine these paintings being made under time pressure, even if their execution required multiple listenings. Such pressure would require the artist not only to keep his ears open but to close his eyes, so to speak, to everything except the painting in front of him. Of course, aspects of the visible world might slip in nonetheless—the color of orange groves or the rhythm of stairways—but these would be mere footholds in the visible, token defenses against an abstraction induced as much by the concentration of listening as by the music to which the artist was listening.

American Modernism: The Shein Collection remains on view in the East Building until January 2, 2011.

Program Notes by Harry Cooper, Curator of Modern and Contemporary Art and Head of the Department, National Gallery of Art

Next Week at the National Gallery of Art

Kate Egan, soprano

Marlene Batemen, mezzo-soprano

Juliana Osinchuk, pianist

With visual projections by Petra Lisiecki

Music by Beethoven, Schumann,
and other composers

November 10, 2010

Wednesday, 12:10 pm

East Building Auditorium



National Gallery of Art Orchestra

Stephen Simon, guest conductor

Sara Daneshpour, pianist

Music by Cannabich, Mozart, and Stamitz

Presented in honor of
*German Drawings from the
Wolfgang Ratjen Collection, 1580–1900*

November 14, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court