

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.

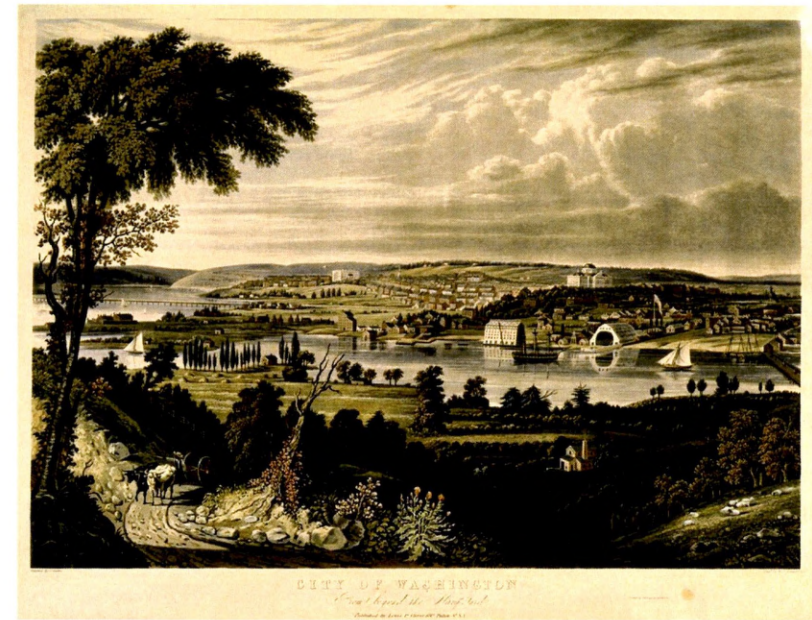
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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: William James Bennett after George Cooke, *City of Washington: From beyond the Navy Yards*, published 1834, hand-colored aquatint with touches of engraving on wove paper, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon



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

National Gallery of Art
2,970th Concert

United States Navy Band Commodores

December 8, 2013
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

Pyotr Ilyich Tchaikovsky (1840–1893)

Selections from *The Nutcracker Suite*, op. 71a (1892)

Adapted (1960) by Duke Ellington (1899–1974) and

Billy Strayhorn (1915–1967)

The performers will announce their selections from the stage.

The Ellington/Strayhorn adaptation includes the following movements:

Overture

Too Toot Tootie Toot (Dance of the Reed-Pipes)

Peanut Brittle Brigade (March)

Sugar Rum Cherry (Dance of the Sugar-Plum Fairy)

Entr'acte

Volga Vouty (Russian Dance)

Chinoiserie (Chinese Dance)

Dance of the Floreadores (Waltz of the Flowers)

Arabesque Cookie (Arabian Dance)

The Performers

Serving as the United States Navy's premiere jazz ensemble for more than forty years, the United States Navy Band Commodores continue the American jazz big band legacy with public concerts, national concert tours, ceremonial support in honoring veterans, jazz education classes and clinics, and protocol performances for high-level military and civilian government officials. Led by Senior Chief Musician Philip Burlin, the Commodores write and arrange much of their own music, creating concerts that are an eclectic mix of traditional big band music, jazz vocal arrangements, and new instrumental music.

Truly a "Who's Who" of jazz and popular music, the list of guest artists who have appeared with the Commodores includes Jerry Bergonzi, Ray Charles, Eddie Daniels, Branford Marsalis, James Moody, Chris Potter, Clark Terry, and Grover Washington Jr. The band has appeared on television shows, played nearly all major jazz festivals, and toured across the United States and abroad. In conjunction with the United States Air Force Airmen of Note and the United States Army Blues, the Commodores host the annual Joint Service Jazz Festival in Washington, DC. The Commodores' most recent recording, *Directions*, was released in 2009 to critical acclaim.

With tonight's concert, the Commodores continue a long tradition of participation by Navy ensembles in the National Gallery of Art's concert life. The first full season of concerts at the Gallery (1942–1943), began with a concert by the United States Navy School of Music Chorus on December 6, 1942. During the remainder of World War II, ensembles from the Armed Services frequently provided music for Gallery concerts, which were seen as an extension of the efforts of United Service Organizations, Inc. (the USO) to boost the morale of troops and civilians united in the war effort. Among the Navy ensembles that have responded to invitations from the Gallery concert series are the Sea Chanters, who joined forces with the National Gallery of Art Orchestra on December 6, 1992, to celebrate the fiftieth anniversary of the above-mentioned concert; and the United States Naval Academy Men's Glee Club, which performed in 2002.

Program Notes

Born in Washington, DC, Edward Kennedy “Duke” Ellington (1899–1974) enjoyed a six-decade-long career, during which he exerted tremendous influence on the world’s musical landscape as a composer, pianist, and bandleader. Though considered a seminal figure in jazz, Ellington defined his music more expansively as “American music,” subtly deflecting the tendency to classify his music exclusively as “jazz.” In the mid-1920s, Ellington’s orchestra developed a national profile through its performances at the Cotton Club in New York.

Stocked with an arsenal of individual virtuoso players, Ellington’s orchestra quickly developed a unique sound. Though he collaborated briefly between 1924 and 1929, trumpeter James “Bubber” Miley (1903–1932) perfected a growling tone aided by a plunger mute, which came to define the group’s early sound and strongly influenced his replacements, Cootie Williams (1911–1985) and Ray Nance (1913–1976). Double bassist Jimmy Blanton (1918–1942) was one of the first to transform the bass from a rhythm instrument to a solo instrument. Tenor saxophonist Ben Webster (1909–1978) and alto saxophonist Johnny Hodges (1906–1970) developed a rivalry to determine which voice would lead the sax section.

Ellington rarely wielded a baton, conducting from the piano with a calm, charming demeanor. The individual parts to each song would display the players’ names on the top corner rather than their instruments—a testament to Ellington’s personal and intimate style of leadership. After Ellington hired pianist and arranger Billy Strayhorn as a lyricist, Strayhorn’s duties expanded far beyond his original role. With extensive training in classical music, he was able to edit and polish Ellington’s works as well as fill in for Duke as conductor and pianist.

Ellington’s orchestra remained intact through the Great Depression, which saw the recording industry drop over ninety percent of its contracted artists between 1929 and 1933. On the contrary, the Ellington ensemble maintained wide popularity as swing bands rose to prominence in the 1930s. Though well-versed in swing, Ellington stressed mood, nuance, and compo-

sitional depth in a way that allowed his orchestra to stand out throughout the swing craze. After World War II, solo vocalists such as Frank Sinatra gained popularity at the expense of the big band scene. Count Basie’s orchestra had shrunk to an octet by 1950, but Ellington’s orchestra maintained a recording contract with Capitol Records until 1955. An inspired, impromptu performance at the Newport Jazz Festival in 1956 earned “the Duke” a spot on the cover of *Time* magazine and yielded the best-selling record of his career. From that point until the end of his life, Ellington continued to compose, record, and collaborate with other greats and young talents in the jazz scene, and he enjoyed widespread praise for his overall body of work. A laureate of the first Grammy Award ceremony in 1959, Ellington won twelve such awards, including three posthumous ones.

An early star of the recording era, Ellington penned countless miniatures for the three-minute 78-rpm record format, which helped to bring his sound into homes all across the United States as early as 1924. His contribution to the 1925 all-African-American review, *Chocolate Kiddies*, introduced African-American performers and musical styles to European audiences. Ellington resumed tours of Europe with his orchestra in the 1950s, and expanded the tours to include Africa, Asia, and South America in later years. The creator of thousands of songs, he is considered one of the most prolific and influential composers of the twentieth century.

*Program notes by Michael Jacko, music program specialist,
National Gallery of Art*

Upcoming Concerts at the National Gallery of Art

New York Opera Society

Double bill of operas by Gisle Kverndokk
Max and Moritz and the world premiere of *Supersize Girl*

Sponsored in part by the Royal Norwegian Embassy

December 15, 2013
Sunday, 6:30 pm
East Building Auditorium



Ensemble Galilei

Music by medieval and Renaissance composers
for Christmas and the Winter Solstice

December 22, 2013
Sunday, 6:30 pm
West Building, West Garden Court



National Gallery of Art Vocal Ensemble

Viennese New Year Concert

Music by Lehár, Strauss, and other composers

December 29, 2013
Sunday, 6:30 pm
West Building, West Garden Court

National Gallery of Art Orchestra

Vladimir Lande, guest conductor

Xiayin Wang, pianist

Russian-American New Year Concert

Music by Rachmaninoff, Rimsky-Korsakov, and Tchaikovsky

January 5, 2014
Sunday, 6:30 pm
West Building, West Garden Court



National Gallery of Art Orchestra

Andrew Simpson, guest conductor

Ciné-concert

Silent films by Keaton and other directors with music by Simpson

January 12, 2014
Sunday, 6:30 pm
East Building Auditorium



David Geringas, cellist

Music by J. S. Bach and other composers

January 19, 2014
Sunday, 6:30 pm
West Building, West Garden Court