

*Concerts at the National Gallery of Art*

October and November 2001

**October**

28 Anonymus 4 Music of Francesco Landini,  
presented in honor of the exhibition  
*Virtue and Beauty: Leonardo's*  
*"Ginevra de' Benci" and*  
*Renaissance Portraits of Women*

**November**

4 Alain Jacquon, *pianist* Liszt: *Soirée de Vienne*  
*Mephisto Waltz*  
Debussy: *Reflets dans l'eau*  
*L'isle joyeuse*  
Ravel: *Gaspard de la nuit*

11 Mendelssohn String Quartet Beethoven: *Quartet, Op. 18, No. 5*  
Dutilleux: *Ainsi la nuit*  
Beethoven: *Quartet, Op. 59, No. 3*

*The use of cameras or recording equipment during  
the performance is not allowed. Please be sure that  
all personal electronic devices are turned off.*

*For the convenience of concertgoers  
the Garden Café remains open until 6:30 pm.*

*Selections from concerts at the Gallery  
can be heard on the second Sunday of each month  
at 9:00 p.m. on WGMS, 103.5 FM.*

*The Sixtieth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2393d Concert*

**THE GEORGE SHEARING TRIO**

**featuring Neil Swainson, *bass***

**Reg Schwager, *guitar***

~~**Dennis Mackrel, *drums***~~

Presented in honor of the exhibition *Henry Moore*

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Sunday Evening, 21 October 2001

Seven O'clock

West Building, West Garden Court

*Admission free*

*George Shearing will announce his selections from the stage.*

The National Gallery is pleased to welcome for the fourth time the internationally renowned pianist, arranger, and composer, **George Shearing**. His association with the Gallery goes back to 1987, when music director George Manos decided to introduce jazz as a regular feature in the Gallery's American Music Festival. Choosing among preeminent jazz performers, he selected Shearing to play the first jazz concert on 3 May 1987. In 1991, as the Gallery celebrated its fiftieth anniversary with return performances of great musicians, Shearing appeared with singer Joe Williams and guitarist Joe Pass. He appeared a third time as guest soloist with the BBC Big Band, when the band included the Gallery in its 1992 world tour. That concert was later broadcast worldwide by the BBC in a series of programs featuring highlights from the tour.

Equally at home on the concert stage and in jazz clubs, George Shearing has written more than three hundred compositions, including the standard jazz classic, *Lullaby of Birdland*. Among the many high points in his career are a Royal Command Performance for Queen Elizabeth II and Prince Philip, and White House performances for Presidents Ford, Carter, and Reagan. The New York jazz club, Birdland, was known to jazz lovers before Shearing played there in the 1950s, but it was his composition bearing its name that made the club a legend.

Although born a generation apart, George Shearing and Henry Moore both greatly influenced the creative developments in their respective fields in the late 1940s, the 1950s, and the 1960s. Both were children of working-class English families and both had to persevere through extended periods of hard work that yielded little remuneration and even less appreciation of their work. In both cases, widespread recognition of their unique gifts came first in the 1940s.

Shearing was born in 1919 in the Battersea area of London, where his father delivered coal and his mother cleaned trains at night after caring for the children during the day. After four years of music study at the Linden Lodge School for the Blind, he showed exceptional musical talent and won scholarships at several of London's music schools. He was obliged to refuse them, however, in favor of a pursuit that would help the family finances – playing the piano in a neighborhood pub for the handsome salary of £2.50 a week!

After coming to the attention of noted British jazz critic Leonard Feather in the late 1930s, Shearing was presented regularly on BBC Radio, and his stellar career began. Responding to the siren call of the demand for jazz on this side of the Atlantic, Shearing moved to New York in 1947. In addition to his unprecedented success at Birdland, he took the United States by storm with his recordings, beginning with *September in the Rain* (1949) and continuing through the next forty years with many recordings that reached *Billboard's* "Top Forty" list. His recordings with Mel Tormé (1982 and 1983) won Grammy awards. Not content to rest on his laurels, Shearing continues to record regularly, producing *That Shearing Sound* for the Telarc label and *Back to Birdland* with Neil Swainson, Dennis Mackrel, Don Thompson, and Reg Schwager.

George Shearing's accomplishments have been recognized on many fronts, including honorary doctorates from Westminster College in Utah and Hamilton College in New York, the Horatio Alger Award for distinguished Americans, and the Ivor Novello Award for Lifetime Achievement. A recreation center in his home area, Battersea, has been named for him.

Henry Moore's father, Raymond Spencer Moore, was an intelligent man who read and studied diligently. He was determined that all his children should be well educated and would not have to work in the coal mines, as he had been obliged to do. Henry Moore's formal education culminated at the Leeds School of Art, where he was the first student to specialize in sculpture. During the period between the two world wars, he provided works for many avant-garde exhibitions in London, Paris, and Venice, but it was his drawings inspired by wartime experiences that

brought him to the attention of the wider public. In 1941 Moore was appointed a trustee of the Tate Gallery, and in 1942 he was named to the Art Panel of the Council for the Encouragement of Music and the Arts (later the Arts Council of Great Britain). In 1943 he had his first one-person exhibition abroad, at the Buchholz Gallery in New York, and in 1946 his first foreign traveling retrospective opened at the Museum of Modern Art. The International Sculpture Prize at the 1948 Venice Biennale, the Order of Merit in 1963, and the Erasmus Prize in 1968 are just a few of more than seventy accolades Moore received from a dozen countries.

Moore garnered increasingly prestigious commissions throughout the 1960s and 1970s, including the monumental *Reclining Figure* at the Unesco headquarters in Paris and the abstract *Knife Edge Two Piece* that stands outside the Houses of Parliament in London. One of his last commissions was the *Knife Edge Mirror Two Piece* that graces the entrance to the Gallery's East Building.

George Shearing's recordings can be found in every collection that focuses on the mid-twentieth century, and the world's major concert venues have all vied to have him as a guest performer. Henry Moore's sculptures are represented in almost every important public and private collection, and his works have been placed in more public places throughout the world than those of any other sculptor in history.

A permanent member of the George Shearing Duo and the George Shearing Trio since 1986, bassist **Neil Swainson** was born in Victoria, British Columbia, in 1955. In 1977 he moved to Toronto, which has been his home ever since. He is very active in the Toronto jazz scene, where his colleagues include Moe Koffman, Ed Bickert, and Rob McConnell. Over the years, Swainson has become the bassist of choice for jazz artists who appear as guests in Toronto, with the roster including Dizzy Gillespie, George Coleman, Joe Farrell, and Woody Shaw. The latter invited Swainson to join several of his European concert tours and appear in two recordings: *Solid* and *My Own Sweet Way*.

In his many tours with George Shearing, Swainson has performed with such great artists as Mel Tormé, Joe Williams, Nancy Wilson, Robert Farnon, and Diana Krall. In addition to the dozens of recordings he has made with George Shearing, Swainson has collaborated with Jon Ballantyne (*Skydance*), P. J. Perry (*My Ideal*), Rene Rosnes (*Free Trade*), Kirk MacDonald (*The Atlantic Sessions*), and Pat LaBarbera (*Deep in a Dream*). All five recordings won Canada's Juno Award. Swainson recently initiated and produced a recording with trumpeter Woody Shaw and saxophonist Joe Henderson entitled *49th Parallel*.

Drummer **Dennis Mackrel** was born in 1962 in Anchorage, Alaska. A child prodigy, he began playing the drums when he was two and appeared in a community theater production of *A Funny Thing Happened on the Way to the Forum* at age ten. While attending the University of Nevada in Las Vegas, he appeared regularly with a Las Vegas showroom orchestra in such prestigious clubs as the Tropicana and the Imperial Palace. At age nineteen he was already playing Broadway, with his credits including the musicals *The First* and *A Chorus Line*. Mackrel joined the Count Basie Orchestra in 1983, when Basie was still conducting it, and continued with the orchestra under Basie's successors, Thad Jones and Frank Foster. He has played with many other renowned jazz bands, including the Smithsonian Jazz Masterworks Orchestra. His compositions and arrangements are frequently played by fellow jazz musicians, including McCoy Tyner, whose Grammy-winning recordings, *The Turning Point* and *Journey*, include four Dennis Mackrel arrangements.

The George Shearing Trio appears at the National Gallery by arrangement with America's Music of Tucson, Arizona.

## Reg Schwager, *guitar*

Tonight's concert features guitarist Reg Schwager in place of drummer Dennis Mackrel. Schwager is one of Canada's most respected jazz guitarists. In addition to appearing regularly as part of the George Shearing Trio, he has performed as leader and sideman with Hank Jones, Pepper Adams, Jimmy McGriff, Zoot Sims, Marcus Belgrave, and Ruby Raff. He recently toured the United States, Japan, and Brazil with the George Shearing Trio and completed a two-month tour of Europe with vocalist and pianist Diana Krall.

Schwager has recorded with such artists as Mel Tormé, Rob McConnell and the Boss Brass, Junior Mance, Oliver Jones, Don Thompson, Peter Appleyard, David Young, and Gary Burton. Recent releases include *Border Town*, featuring the Reg Schwager Trio, and the CD version of *Resonance* (Justin Time). Schwager is also active as a composer and arranger. Many of his compositions and arrangements have been recorded by the Dave McMurdo Jazz Orchestra, and he has earned awards and honors for his music, including honorable mention in the 1997 Dizzie Gillespie Commission Competition.

Schwager performs and records regularly with his sister, vocalist and lyricist Jeannette Lambert, and his wife, vocalist and cellist Kiki Misumi, whose quartet has been featured at the Top O' the Senator in Toronto.