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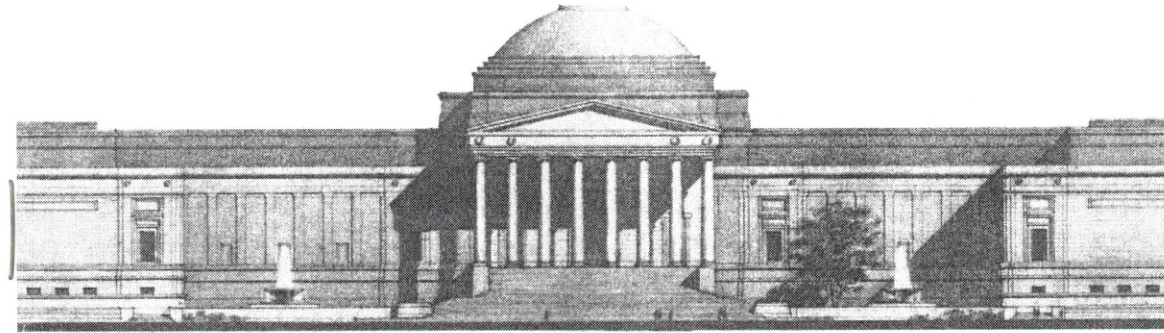
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
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The Sixty-fourth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,561st Concert

Larry Eanet and Ensemble

Larry Eanet, *piano, ensemble leader*

Ericka Ovette, *vocals*

Ron Hockett, *clarinet*

Tommy Cecil, *bass*

Harold F. Summey Jr., *drums*

A Concert of World War I–Era Jazz
Presented in Honor of *Dada*

February 26, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Larry Eanet will announce the selections from the stage.

The Musicians

LARRY EANET

Larry Eanet was born in Washington, DC, and began his piano studies at age four. By the time he reached his early teens, he had performed in solo recitals and as a concerto soloist with amateur orchestras, and had served as a jazz apprentice in small combos and dance bands. At Harvard College he was the coleader and valve trombonist of a Chicago-style “trad” band, the Crimson Stompers. Since then he has played jazz piano in and around Washington, DC, with a great variety of locally- and nationally-known jazz instrumentalists, including Harry Allen, Louie Bellson, Gary Burton, Al Cohn, Bill Davison, Stan Getz, Dizzy Gillespie, Urbie Green, Bobby Hackett, Scott Hamilton, Coleman Hawkins, Milt Jackson, J.J. Johnson, Lee Konitz, Red Norvo, Pee Wee Russell, Zoot Sims, Slam Stewart, Sonny Stitt, Clark Terry, Joe Venuti, and Kai Winding, as well as singers Cab Calloway, Barbara Lea, Marlene VerPlanck, Eddie Vinson, and Jimmy Witherspoon. In 1989 Eanet toured Indonesia with the Hot Mustard Band, playing in Sumatra, Java, and Bali, and in 1991 he toured Belgium, The Netherlands, and Germany with Brooks Tegner’s Hot Jazz. Since 1987 he has played regularly in a variety of local jazz venues and at special events. He has recorded with Ron Hockett (a quartet recording on Arbors Records), Barbara Lea (*Do It Again* on Audiophile), and Ericka Ovette, and recently released a two-volume solo CD set on the JUMP label.

ERICKA OVETTE

Born and raised in New York City, Ericka Ovette’s singing is evocative of the many great women of jazz who have graced the twentieth and twenty-first centuries, yet she maintains a vocal personality that is clearly her own. She is a strong believer in song as a story-telling medium and understands well the vocalist’s role in marrying the lyrics to the music. An avid fan of all kinds of music in her youth, she was most influenced by the artistry of Ella Fitzgerald, Sarah Vaughan, and Nancy Wilson. Ovette began her professional career in Zimbabwe, with a group of local musicians. The popular band called itself Body and Soul and performed a mix of jazz and African pop tunes. Upon returning to the United States, Ovette worked with musicians in the Washington area, such as saxophonist Herb Smith and big-band leader Terrell Jones. Another overseas sojourn of several years’ length in New Delhi, India, brought her together with pianist Mosin Menezes and his Capital Swingers.

As a bandleader in her own right, Ovette is a favorite at special events and has performed in various area restaurants and cafés, including Blues Alley. She has participated in the prestigious Chautauqua Jazz Festival in upstate New York and collaborated with the Larry Eanet Quartet on her debut recording, *Some Enchanted Evening*. In 2003 she wrote and coproduced *Sassy & Bessie aLive At The Paradise Lounge*, a musical retrospective of the lives of Sarah Vaughan and Bessie Smith. The original cast recording of the retrospective is scheduled for release in 2007 on the Patuxent Label.

RON HOCKETT

For the past seven years Ron Hockett has been the clarinetist in the world-renowned Jim Cullum Jazz Band in San Antonio, Texas, which plays six nights a week at the Landing Jazz Club on the Riverwalk in downtown San Antonio. The band also appears weekly on the nationally syndicated public radio show “Riverwalk: Live from the Landing.” Before joining the Cullum ensemble, Hockett was the principal saxophonist in “The President’s Own”

United States Marine Band. In a career that spanned twenty-nine years and the terms of six presidents, he participated in extensive nationwide concert tours and regular performances at the White House. He has also played with several local jazz groups, including the Larry Eanet Quartet, Brooks Tegler's Hot Jazz, and the Federal Jazz Commission. Hockett has always loved traditional jazz forms and is happy to be rejoining his Washington, DC, friends for tonight's concert.

TOMMY CECIL

Jazz bassist and composer Tommy Cecil taught himself how to play the bass as a teenager in his hometown of Baltimore. In 1976 he moved to Washington, DC, and since then has established himself as one of the most sought-after bassists in the area. As a freelance musician, he has worked with such diverse jazz musicians as Mose Allison, Chet Baker, Terence Blanchard, Charlie Byrd, Cab Calloway, Tommy Flanagan, Joe Henderson, Keiko Matsui, Teddy Wilson, and Phil Woods. He has also concertized with Grover Washington Jr. and Henry Butler in the former Soviet Union, on a tour sponsored by the Chautauqua Institute, and has played in the Smithsonian Jazz Masterworks Orchestra under the direction of Gunther Schuller.

HAROLD F. SUMMEY JR.

A native of Newport News, Virginia, Harold F. Summey Jr. studied percussion at Hampton University, the Eastman School of Music, and Howard University. Since completing his academic studies, he has performed with many great jazz artists, including Geri Allen, Patti Austin, Gary Bartz, Ray Charles, Arlo Guthrie, Whitney Houston, James Ingram, Wynton Marsalis, Aaron Neville, David "Fathead" Newman, Sonny Rollins, Frank Sinatra Jr., and Bobby Watson. Summey has also appeared with the Smithsonian Jazz Masterworks Orchestra, the Kennedy Center Opera House Orchestra, the symphony orchestras of Annapolis and Richmond, and the Virginia Symphony Orchestra. He participated in the premier performance of

Arnold Saltzman's *Israel Symphony* and two performances of David Fanshawe's *African Sanctus*. From 1989 to 1993 Summey was a percussionist in the United States Navy Band. In 1992 he won first prize in the Thelonious Monk International Jazz Competition. His first recording as a bandleader, *Samba for Felix*, released by Slider Music, features pianist Tommy Flanagan, saxophonist Gary Bartz, guitarist Paul Bollenback, drummer Billy Hart, and percussionist Cyro Baptista.

Summey is currently a member of the United States Army Band ("Pershing's Own"), performing with the concert band, the Army Blues Jazz Ensemble, the Army Ceremonial Band, the Army Orchestra, and various small groups. An adjunct percussion teacher at George Mason University, he previously taught at the Mile High Jazz Camp at the University of Colorado in Boulder and at Howard University. He has led clinics and master classes on jazz and percussion at many schools in the Washington area, including Howard University and Suitland High School for the Visual and Performing Arts in Suitland, Maryland.

Program Notes

From 1916 to 1926 Dada art startled Europe and New York with its subversive and aggressive techniques. This was also the period in which jazz first became popular outside of New Orleans, spreading first to New York and then to other cities by way of the vaudeville circuit and bands touring from one dance hall to another. The original New Dixieland Jass Band made its first recordings in New York in 1917, contributing to the new musical phenomenon. It was not long before Europeans came into contact with the infectious rhythms and earthy lyrics of jazz, and its popularity spread rapidly through Paris, London, Berlin, and other culturally progressive cities. Jazz had an especially strong following among those artists and musicians who considered themselves iconoclasts and rebels (including Dada artists), since it represented a challenge to the established music scene, it had emerged out of a suppressed culture, and it was essentially improvisatory in nature. European intellectuals saw the black American originators of jazz as care-free, expressive, and easygoing people, who did not become obsessed with great causes, good or bad. Jazz became the entertainment of choice in many Parisian cabarets in the 1920s, where Josephine Baker was the talk of the town, and ensembles such as the Southern Syncopated Orchestra, Louis Mitchell's Jazz Kings, and Murray Pilcer's Jazz Band were hired for long-running engagements. The same period in New York saw some of the closest association between jazz and Dada. The tune *That Da Da Strain*, a standard in the repertoire of Mamie Smith and the New Orleans Rhythm Kings, was recorded no fewer than six times in 1922.

One of the composers most closely associated with Dada, George Antheil (1900–1959), composed *A Jazz Symphony* in 1925. Its New York premiere was performed by the W. C. Handy Orchestra, one of the nation's first and finest all-black ensembles, which had been performing ragtime and blues in concert since 1918. One of the members of the audience at the premiere was Aaron Copland (1900–1990). He had already incorporated jazz into some of his piano works and not long thereafter completed *Music for the Theatre* (1925) and *Sentimental Melody* (1926), both heavily influenced by jazz. When Erik Satie (1866–1925) discovered ragtime, late in life, he was inspired to compose a number of works, including *Rag-Time Dada* (1917) and some movements of his *La belle excentrique* ballet. A concert staged in Paris on the second night of the Dada exhibition *Salon of the Bearded Heart* included jazz-influenced works by Georges Auric (1899–1983), Darius Milhaud (1892–1974), Francis Poulenc (1899–1963), and Igor Stravinsky (1882–1971).

Jazz has continued to flourish long after the disappearance of Dada, and in some ways it can be seen as a bearer of the movement's legacy. Jazz consistently pushes its own boundaries, to the extent that musicians of the 1920s, were they alive today, might not recognize the medium in its newer manifestations. Like the performances of the Dada artists, jazz musicians find new uses for unorthodox sounds, humorous wordplay, and even wordless vocalization ("scat" singing). As it blurs the distinction between what is heard as "art music" and "popular music," jazz continues the work begun by the proponents of the Dada movement, as they broke down the barriers between high and low art.