

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

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[www.nga.gov](http://www.nga.gov)

The Sixty-fourth Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,562nd Concert

Martin Marks and Charles Shadle, *pianists*

Cheryl Medeiros Nancarrow, *soprano*  
and

The Aardett

Mark Harvey, *trumpet, music director*

Peter Bloom, *flute and saxophones*, Phil Scarff, *saxophones*  
Tim Ray, *piano*, John Funkhouser, *string bass*

Harry Wellott, *drums*

Films from the Dada era with live musical accompaniment  
Presented in honor of *Dada*

A joint presentation of the department of film programs,  
the department of academic programs, and the  
music department of the National Gallery of Art

March 5, 2006  
2:00 and 6:30 pm  
East Building Auditorium

*Admission free*

## Program

2:00 pm: Lecture by Martin Marks

“Return to Unreason—Dada Film and Music”

*Le Retour à la raison* (Return to Reason) (1923)

Film by Man Ray (1890–1976)

*Entr'acte* (Intermission) (1924)

Film by René Clair (1898–1981)

Score (*Cinéma*) by Erik Satie (1866–1925)

Arranged for piano four hands by Darius Milhaud (1892–1974)

Martin Marks and Charles Shadle, piano

*Emak Bakia* (Don't Bother Me) (1926)

Film by Man Ray

Improvised music alternately performed by Martin Marks and

Charles Shadle, and The Aardett

*La coquille et le clergyman* (The Seashell and the Clergyman) (1926)

Film by Germaine Dulac (1882–1942)

Score written and performed by Martin Marks

6:30 pm: Concert of Dada Music and Film

*Entr'acte nouveau* (New Intermission)

Improvisation by The Aardett

*Paris qui dort* (Paris Asleep) (1925)

Film by René Clair

Anonymous piano score created at the Museum of Modern Art, New York

Revised and performed by Martin Marks

*Le bestiaire, ou cortège d'Orphée*

(The Bestiary, or the Funeral Procession of Orpheus) (1919)

Songs by Francis Poulenc (1899–1963)

Poetry by Guillaume Apollinaire (1880–1918)

Cheryl Medeiros Nancarrow, soprano

Charles Shadle, piano

*There It Is* (1928)

Film by Charley Bowers (1889–1946)

Improvisation by The Aardett

*Ludions* (Cartesian Devils) (1923)

Songs by Erik Satie

Poetry by Léon-Paul Fargue (1876–1947)

*Le chapelier* (The [Mad] Hatter) (1916)

Song by Erik Satie

Poem, based on a segment of Lewis Carroll's *Alice in Wonderland*,  
by René Chalupt (1885–1957)

Cheryl Medeiros Nancarrow and Martin Marks

*Entr'acte* (Intermission) (1924)

Film by René Clair

Score (*Cinéma*) by Erik Satie

Arranged for piano four hands by Darius Milhaud

Martin Marks and Charles Shadle, piano

## The Musicians

### MARTIN MARKS

Film music historian and pianist Martin Marks is a senior lecturer in music and media studies at the Massachusetts Institute of Technology. He frequently performs live accompaniments to silent films in the United States and abroad. Marks served as music curator for two critically acclaimed DVD sets created by the National Film Preservation Foundation: *Treasures from American Film Archives, 50 Preserved Films* (2000/re-released in 2005) and *More Treasures from American Film Archives, 1894–1931* (2004). A third set is in preparation. His scholarly writing includes *Music and the Silent Film: Contexts and Case Studies, 1895–1924* (Oxford University Press, 1997).

### CHARLES SHADLE

Composer and pianist Charles Shadle is a member of the Choctaw Nation of Oklahoma. He is a fellow faculty member of Martin Marks' at the Massachusetts Institute of Technology, where he is a lecturer in music history and theory. Particularly well known for his solo vocal compositions, he has received commissions from such noted singers as Carlos Archuleta, Fernando del Valle, Margaret O'Keefe, Stephen Salters, and Frederick Urrey. Shadle has also been the recipient of commissions from a number of organizations, including the National Film Preservation Foundation (for which he composed the score to the 1896 film *Rip Van Winkle*), the Newton Choral Society (for the cantata *A New England Seasonal*), and the Intermezzo Chamber Opera (for the one-act opera *A Question of Love*). In 2002 and 2003 he was composer-in-residence with the Ecclesia Consort of Providence, Rhode Island.

### CHERYL MEDEIROS NANCARROW

Active on both the opera and concert stages, soprano Cheryl Medeiros Nancarrow appears with the Boston Lyric Opera, Longwood Opera, Cambridge Chamber Opera Company, Cape Cod Opera, and many other choral groups in the Boston area. Her roles have included the title role in Carlisle Floyd's *Susannah*, Gretel in *Hansel and Gretel*, Pamina in *The Magic Flute*, the countess in *The Marriage of Figaro*, and Nedda in *I Pagliacci*. Her recent concert performances include Haydn's *Paukenmesse* and *Lord Nelson Mass*, Mendelssohn's *Elijah*, and Mozart's *Requiem*. She has a strong commitment to performing new works and is the cofounder of the Intermezzo Chamber Opera, where she created the role of Mrs. Vervain in the premiere of Brian Hulse's opera *The Letter* (later reprised at the Kennedy Center), and in 2005 created the role of Jane Winslow in the premiere of Charles Shadle's *A Question of Love*.

### THE AARDETT

The Aardett is an improvisational ensemble drawn from the Aardvark Jazz Orchestra. These virtuosic improvisers bring a wealth of experience in performing jazz, classical, popular, and world music to their spontaneously created compositions. The ensemble has improvised soundtracks for two silent films that were included in the National Film Preservation Foundation's historic DVD collection *More Treasures from American Film Archives*. The Aardett also performs as part of FiLmprov, improvisational programs combined with the contemporary animated films of Kate Matson, which have been presented at Harvard University, the Massachusetts Institute of Technology, the Museum of Fine Arts, Boston, and other venues in the Northeast. The ensemble maintains the Web site [www.aardvarkjazz.everplay.net](http://www.aardvarkjazz.everplay.net).

#### **MARK HARVEY**

Trumpeter Mark Harvey is the music director of The Aardett, FiLmprov, and the Aardvark Jazz Orchestra, which is now in its thirty-third season and has released eight CD recordings to international acclaim. A faculty member at the Massachusetts Institute of Technology and an award-winning composer, he has recorded with Baird Hersey and George Russell and appeared with Gil Evans, Vinny Golia, Sheila Jordan, Howard McGhee, Sam Rivers, Claudio Roditi, and the Four Tops. In addition to having performed throughout the Northeast United States, he has concertized in California and Mexico, and at the Berlin Jazz Festival.

#### **PETER BLOOM**

Proficient on not only the modern flute and saxophone but also on period instruments, Peter Bloom performs diverse repertoires, from seventeenth- and eighteenth-century chamber music to contemporary music premiers and exploratory jazz. A twenty-eight-year veteran with the Aardvark Jazz Orchestra, Bloom tours nationally with pianist Mary Jane Rupert and Ensemble Chaconne, among others. He can be heard on more than twenty CDs from labels including Dorian, Sony Classical, Newport Classics, 9Winds, and Leo. He frequently serves as an advisor to museums, collections, auction houses, and production firms on the area of historical instruments.

#### **PHIL SCARFF**

Saxophonist Phil Scarff melds jazz improvisation with musical traditions from West Africa and India. As the leader of the acclaimed world-music ensemble Natraj, he has performed internationally at JazzYatra and the Prayojana International Music Festival in India, at PANAFEST in Ghana, West Africa, and at the Guelph Jazz Festival in Canada. Scarff has appeared with leading jazz performers, including Godwin Agbeli, Kardri Gopalanath, Abubakari Lunna, and Umayalpuram K. Sivaraman. He has been lauded by *Jazz Now* magazine as “a cerebral improviser who develops a solo logically, deliberately, and passionately.”

#### **TIM RAY**

Pianist Tim Ray’s credits include performances with Gary Burton, Eddie Daniels, Lyle Lovett, Lewis Nash, Willie Nelson, Bucky Pizzarelli, Bonnie Raitt, Rufus Reid, and Gunther Schuller. He has performed at Carnegie Hall, the Kennedy Center, the White House, on “The Tonight Show with Jay Leno” and the “Late Show with David Letterman,” and in the pit orchestra for Charlie Chaplin’s film *The Circus*. Ray tours internationally and has participated in more than sixty recordings.

#### **JOHN FUNKHOUSER**

Much in demand as a string bass player for both jazz and classical orchestral music, John Funkhouser has performed with Ran Blake, Stephen Drury, Steve Gadd, Laszlo Gardony, John Harbison, Yoron Israel, Luciana Souza, Tierney Sutton, and Patrice Williamson. He appeared with teenage piano prodigy Matt Savage on ABC’s “20/20” and NBC’s the “Today Show.” Funkhouser leads his own group, FunkHouse, which has appeared in jazz festivals in New Orleans, Oklahoma City, and Pittsburgh, and has toured internationally in both Europe and Asia.

#### **HARRY WELLOTT**

Drummer Harry Wellott studied with celebrated percussion master Elvin Jones. Known for incorporating polyrhythms and Latin- and African-influenced elements into his performance, he has performed with Jaki Byard, Jay Clayton, Jimmy Giuffre, and Matt Savage, among others. Wellott has toured throughout New England with the quartet Ribs, performing improvisational scores for silent film classics such as Fritz Lang’s *Metropolis* and *Spies*, as well as Buster Keaton’s masterpiece, *The General*.

## Program Notes

### THE DADA MOVEMENT AND MUSIC

From 1916 to 1926 Dada influenced not only artists and writers but also musicians and composers. Erik Satie (1866–1925), the most famous Dada composer, spent the last decade of his life captivated by the movement. He was an iconoclast from the outset, and some of his pre-1916 works could be characterized as proto-Dada, for example, the cabaret-based *Trois morceaux en forme de poire* (Three Pieces in the Form of a Pear) (1890–1903) and *Uspud* (1892), a ballet based on Christian stories that was deemed sacrilegious by contemporaries. He found a close relationship between Dada and ragtime and celebrated it in such works as *Rag-Time Dada* (1917) and some movements of his *La belle excentrique* ballet (1920).

In 1924 another composer closely associated with Dada, George Antheil (1900–1959), composed *Le Ballet mécanique*, a highly rhythmic, often savage score that combines the sounds of the industrial age with atonal music and jazz. Except for two parts written for human pianists, the work (which includes sixteen player pianos, four bass drums, three xylophones, a tam-tam, seven electric bells, a siren, and three different-sized airplane propellers) is best performed by machines, as the tempo exceeds human capabilities. Antheil intended for the score to be played concurrently with the eponymous film by Fernand Léger and cinematographer Dudley Murphy. The work was performed only twice in the composer's lifetime and was not realized as a soundtrack until the 1990s. Visitors to the *Dada* exhibition in the Gallery's East Building will be able to hear a ten-minute segment of *Le Ballet mécanique*, performed entirely by digitally controlled machines, from March 12 to 29, at 1:00 and 4:00 pm on weekdays, and at 1:00 pm on weekends.

Sharing a fascination with jazz (a new form of music, at the time) with many fellow composers and artists, Antheil composed *A Jazz Symphony* in 1925. 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. 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).

### DADA FILM AND MUSIC

In the 1920s Parisian artists in numerous disciplines were afire with a "New Spirit," a phrase used by poets Guillaume Apollinaire and Jean Cocteau. One characteristic of this new spirit was a fascination with cinema as a medium for artistic expression, as well as a means of communicating with an engaged public. "The cinema," wrote Francis Picabia in 1924, "must not be an imitation [of nature, or of other arts], but an evocative invention, as rapid as the thoughts in our brains." All four of the films presented during this afternoon's lecture show images in abstract—dazzling, dreamlike configurations—and challenge the conventions of traditional film narrative, here either nonexistent or turned topsy-turvy for purposes of disorientation and discovery. In short, these films are wonderfully Dada (no matter how difficult it may be to precisely define that term). They are at once bewildering and bewitching—and frequently beautiful.

The Dada films shown today are "silent," having been made during silent film's final decade; however, such films were almost never exhibited without live musical accompaniment. Then as now, this joining of music and image creates opportunities for new forms of artistry. Our program includes one of the landmarks of this novel genre: Erik Satie's *Cinéma*, his final work, composed for René Clair's witty film *Entr'acte*. (The film was originally presented between the two acts of the Dada ballet *Relâche*, for which Satie was also the composer.) The three other short films are presented using varied approaches to accompaniment, including the absence thereof, randomized improvisation, and minimalism. It is the hope of the performers that this variegated music sustains and enhances these four evocative cinematic inventions in the unreasoning ways so essential to the spirit of Dada.

## DADA MUSIC AND FILM

The focus of this evening's concert is split more evenly than the afternoon's between music for its own sake and music for film. The Aardett begins with an "*Entr'acte*" of its own, and the soprano and pianist present sparkling sets of miniature songs by Poulenc and Satie, as interludes between films.

Poulenc's *Le bestiaire, ou cortège d'Orphée* features his selection of six poems from a playful collection by Apollinaire, published in 1911. Each poem is a tongue-in-cheek quatrain devoted to a different animal, and each was originally published in conjunction with a woodcut by Raoul Dufy (1877–1953). Poulenc's music captures the essence of the text (and the woodcuts) with perfect prosody and discretion. *Le bestiaire* came at the very beginning of Poulenc's career, defining him as one of the great twentieth-century masters of the chanson; it is fair to say that his later songs, though often more profound, never exceeded these in technical skill.

Satie's *Ludions* is a set of five equally delightful miniatures, accompanied by distinctly "Dada" poems, written especially for Satie by Léon-Paul Fargue in 1923. (The two men were friends at the time, although a rift arose between them after the premiere, apparently because Satie forgot to mention the poet's name!) *Ludion* is the French term for a scientific toy known in English as a "Cartesian devil" or "Cartesian diver"—a floating device within a container of water that responds to changes in air pressure by submerging and popping back up. The poems are appropriately impish and fickle: Fargue has filled them with humorous nonsense, personal allusions, and made-up words—just the sort of texts to bring out the best from Satie. Musically, the five songs allude to various styles, including ragtime and cabaret. Inspired by the jocularity of the composer and the poet, the performers add one more song to extend the range of allusions: Satie's interpretation of a French poem by René Chalupt, based on an episode from the Mad Hatter's Tea Party in *Alice in Wonderland*. Satie's melody for this song is actually a reworking of one by Charles Gounod (1818–1893), from his opera *Mireille*—a melody that itself was based on a French folksong.

The three accompanied films on this evening's program are as varied as those on the afternoon's program, but in *Paris qui dort* and *There It Is* the emphasis on fantasy narratives and visual jokes is more defined. Here one sees examples of Dada's influence on more mainstream film narrative. Just to keep things in balance—or rather, off balance—the program ends with a reprise of Satie's *Entr'acte*. Both the film and the score certainly bear repeating!

*Notes entitled "Dada Film and Music" and "Dada Music and Film" by Martin Marks*