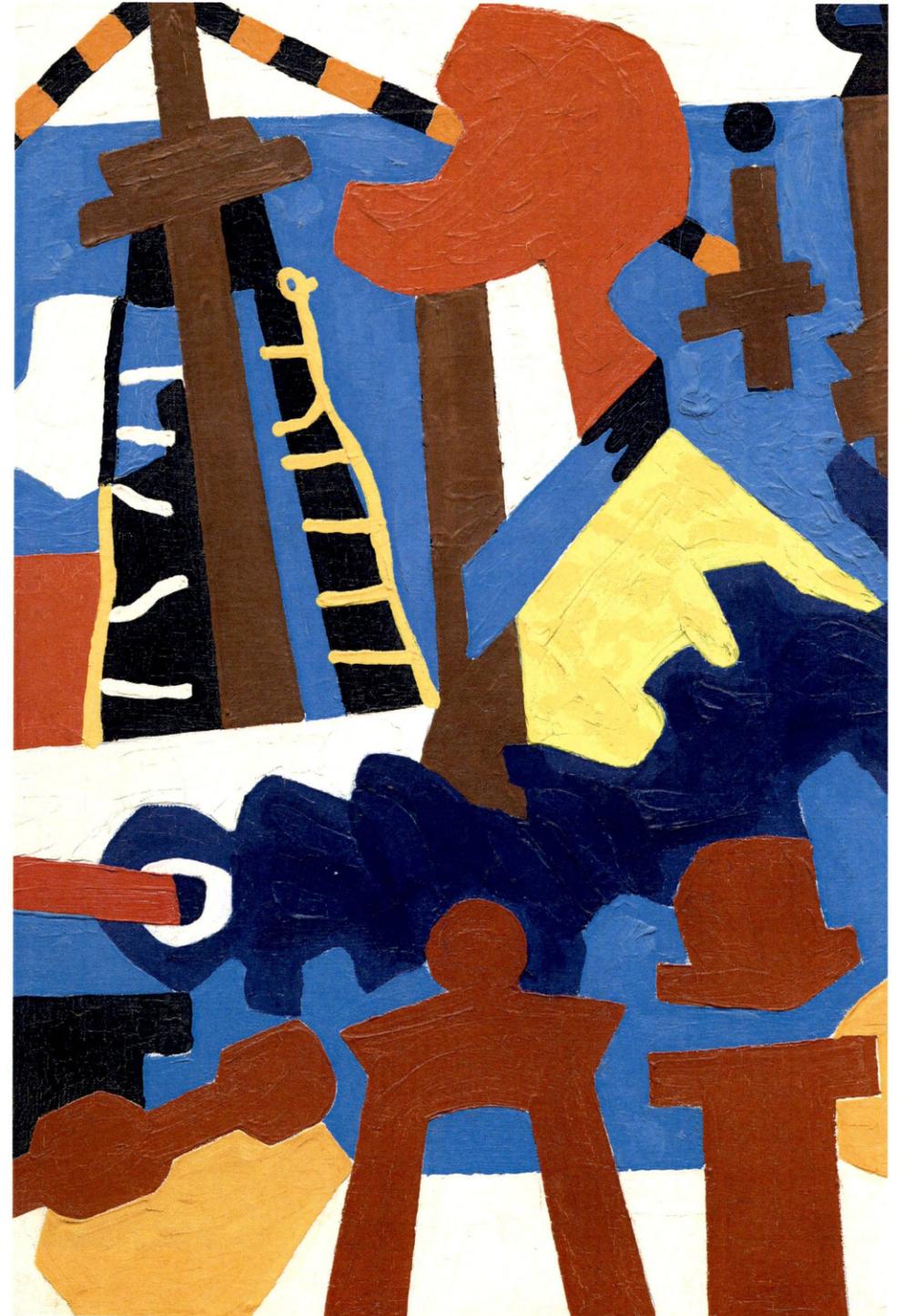


75TH SEASON OF CONCERTS

DECEMBER 4, 2016 • NATIONAL GALLERY OF ART



PROGRAM

3:30 • West Building, West Garden Court

Fox Wolf Duo

Donal Fox, piano

Warren Wolf, vibraphone and marimba

Virtuosos in Dialogue



Donal Fox. Photo by Liza Voll



Warren Wolf. Photo by Anna Weibber

The Musicians

Donal Fox

Internationally acclaimed composer, pianist, and improviser, Donal Fox expertly fuses jazz, Afro-Latin, and classical idioms into intricate new works and electrifying performances. Praised by the *Boston Globe* as “unique and utterly commanding,” Fox deconstructs and reconstructs Bach, Piazzolla, Schumann, Monk, Schoenberg, and more, adding propulsive grooves and using composed themes as springboards for glorious improvisational flights that blend baroque with bebop and twelve-tone techniques with twelve-bar blues.

Fox premiered his Monk and Bach Project at Jazz at Lincoln Center, his Scarlatti Jazz Suite Project at Tanglewood, and his piano concerto *Peace Out for Improvised Piano and Orchestra* at Carnegie Hall with the American Composers Orchestra. He was recently featured at the Skaneateles Festival with his Inventions Trio and special guest Hilary Hahn. Fox's *Hear De Lambs A-Cryin'* for baritone and orchestra saw its New York premiere at Carnegie Hall with the Albany Symphony Orchestra, and his Piazzolla to Bach Project premiered at Tanglewood Jazz Festival with special guest Maya Beiser. Fox's fluency across genres has led to collaborations with the likes of Oliver Lake, David Murray, Regina Carter, George Mraz, John Stubblefield, Elliott Sharp, Al Foster, Stefon Harris, Christian Scott, Terri Lyne Carrington, and Quincy Troupe.

In April 2013, Fox made a special appearance, along with Imani Winds and Roy Eaton, on WQXR's *Emancipation 150* series for an evening honoring the African American experience in classical music. In December 2012, he joined Paul Elie, author of *Reinventing Bach*, on WBUR's *Radio Open Source* with Christopher Lydon in a conversation about the music and influence of J. S. Bach.

Among his many accolades, Fox has received a Guggenheim Fellowship, a Bogliasco Fellowship, and an award from the American Academy of Arts and Letters. He served as the first African American composer-in-residence with the St. Louis Symphony, and was appointed Martin Luther King Jr. Visiting Scholar at the Massachusetts Institute of Technology in 2009 – 2011. He has also been composer-in-residence at Oberpfälzer Künstlerhaus (Germany), Tyrone Guthrie Centre (Ireland), Djerassi Resident Artists Program (California), Liguria Study Center (Italy), and Tanglewood Contemporary Music Festival (Massachusetts). A Steinway Artist, Fox has recorded for New World Records, Evidence Records, Music & Arts, Passin' Thru Records, Yamaha's Original Artist Series, and WERGO Records. His works are published by Margun Music, G. Schirmer, and Leonelli Music.

Warren Wolf

Warren Wolf is a multi-instrumentalist who lives in Baltimore. Beginning at age three, he has trained on the vibraphone, marimba, drums, and piano/keyboards. Under the guidance of his father Warren Wolf Sr., Warren was given a rich background in all genres of music. As a youth, he attended the Peabody Institute of the John Hopkins University, where he studied with former Baltimore Symphony Orchestra member Leo LePage.

After graduating from the Baltimore School for the Arts in 1997, Wolf attended Berklee College of Music and studied with Caribbean Jazz Project vibist Dave Samuels. He also began experimenting with different music styles, such as hip-hop, R&B, drum-n-bass, funk, rock, gospel, world music, and Latin.

Wolf has played and recorded with many of the world's most talented musicians, including Wynton Marsalis and the Lincoln Center Jazz Orchestra, Nicholas Payton, David Sanborn, Tia Fuller, Aaron Diehl, Bobby Hutcherson, Joey DeFrancesco, Mulgrew Miller, Lewis Nash, Christian McBride, Terri Lyne Carrington, Donal Fox, and Bobby Watson.

Wolf is a member of the Christian McBride group Inside Straight and is featured on its recordings *Kind of Brown* and *People Music*. He is also a member of the all-star jazz group SFJazz Collective, the David Sanborn/Joey DeFrancesco Group, and the Aaron Diehl Quartet. Wolf also leads the band Warren Wolf & WOLFPACK, and has released six albums under such labels as M & I and Mack Avenue Records.

The Exhibition

The painter Stuart Davis (1892–1964) was an amateur pianist and a great fan of jazz music. He traced his jazz interest to the vaudeville performances of Bert Williams and George Walker that he attended as a young child with his father. As a student at Robert Henri's art academy in New York City from 1909 to 1912, Davis made frequent trips with friends to Harlem, Hoboken, and Newark to hear live music in the rough barrelhouses, saloons, and gin joints of the day. "In all of these places," he recalled, "you could hear the blues or tin-pan alley tunes turned into real music for the cost of a five-cent beer."

In 1913, Davis saw the New York City Armory Show with its revelation of expressive color and abstract form in the works of Gauguin, Van Gogh, and Matisse. He wrote, "It gave me the same excitement I got from the numerical precision of the Negro piano players in the Newark saloons. I resolved that I would quite definitely have to become a 'modern' artist." During a year-long stay in Paris in 1928–1929, Davis heard his first recording by Earl "Fatha" Hines, and the pianist immediately became one of his favorites. (Thirty years later Davis named his son Earl after the musician.)

Davis's paintings of the 1930s and 1940s make explicit reference to jazz, especially the swing music then dominant. He named his most ambitious work, a mural intended for a housing project in Brooklyn, *Swing Landscape* (1938). In his *American Painting* (first state 1932), he included the words of a new Duke Ellington hit, "It Don't Mean A Thing If It Ain't Got That Swing." His *Mural for Studio B, WNYC, Municipal Broadcasting Company* (1939) includes parts of a tenor saxophone and a clarinet. By 1943, Davis's love of jazz was well known; the opening of his show at The Downtown Gallery was attended by Ellington and W. C. Handy, and the singer Mildred Bailey provided entertainment. Jazz drummer George Wettling also became a close friend of Davis's and studied painting with him. Davis adopted the hip talk of jazz musicians and often included their words and phrases in his paintings, for example *The Mellow Pad* (1945–1951).

The question of what Davis got from jazz and how it influenced his painting is not easy to answer. Davis's own statements suggest that he saw jazz as a quintessential instance of the transformation of everyday materials (tin-pan alley songs and blues, in his view) into art, analogous to his own transformation of the modern urban scene, with its machines, billboards, and packages, into semi-abstract form. In addition, his practice of returning to earlier works as the basis for new compositions — which accounts for some 80 percent of his output from 1935 until his death in 1964 — can be compared to the way that improvisers return again and again to standard songs and familiar chord progressions as the basis for invention. Finally, there is the indefinable sense of joyful rhythm and swing that pulses through Davis's paintings from his very first works to his final painting, left unfinished at his death in 1964.

All of the paintings mentioned above are included in the exhibition *Stuart Davis: In Full Swing*, now on view in the West Building.

Program notes by Harry Cooper, Head Curator of Modern Art, National Gallery of Art

Upcoming Events of the Seventy-Fifth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Washington Performing Arts,
Children of the Gospel Choir
Holiday Caroling
December 10, 1:30 and 2:30
Rotunda

Georgetown Day School
Holiday Caroling
December 11, 1:30 and 2:30
Rotunda

Tempesta di Mare
Philadelphia Baroque Orchestra
Baroque Holiday Concert
December 11, 4:00
West Building, West Garden Court

Xaverian High School
Holiday Caroling
December 17, 1:30 and 2:30
Rotunda

Danú
A Christmas Gathering: Féile Na Nollag
December 18, 2:00 and 4:00
West Building, West Garden Court

Curtis on Tour
Complete *Violin Concertos* of Mozart
January 8, 12:30 and 3:30
West Building, West Garden Court

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

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

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.

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Cover Stuart Davis, *Study for "Swing Landscape" (detail), 1937–1938, National Gallery of Art, Washington, Corcoran Collection* (Museum Purchase and exchange through a gift given in memory of Edith Gregor Halpert by the Halpert Foundation and the William A. Clark Fund)

Back cover *West Building, Constitution Avenue entrance, viewed from Sixth Street NW, 1941, National Gallery of Art, Washington, Gallery Archives*