



IMANI WINDS

BRANDON PATRICK GEORGE, flute
TOYIN SPELLMAN-DIAZ, oboe
MARK DOVER, clarinet
KEVIN NEWTON, French horn
MONICA ELLIS, bassoon

JEFF SCOTT
(b.1967)

Titilayo

REENA ESMAIL
(b. 1983)

*The Light is the Same **

PAQUITO D'RIVERA
(b. 1948)

Aires Tropicales
Alborada
Son
Habanera
Vals Venezolano
Dizzyness
Afro
Contradanza

INTERMISSION

VALERIE COLEMAN
(b. 1970)

Rubispheres No. 1 (for flute, clarinet and bassoon)
DROM
Serenade
Revival

WAYNE SHORTER
(1933-2023)

*Terra Incognita ***

JÚLIO MEDAGLIA
(b. 1938)

Belle Epoque en Sud-America
El Porsche Negro
Vals Paulista
Requinta Maluca

** Written for Imani Winds. Commissioned by The Lied Center of Kansas and premiered March 15, 2017 at the University of Kansas, Lawrence.*

*** Written for Imani Winds. Commissioned by the La Jolla Music Society, Krannert Center for the Performing Arts, Da Camera of Houston and the Library of Congress. Premiered in La Jolla, California, August 2006.*



IMANI WINDS

Celebrating over 20 years of music making, the twice Grammy-nominated Imani Winds has led both a revolution and the evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations, and outreach endeavors that have inspired audiences of all ages and backgrounds.

IMANI WINDS

**BRANDON
PATRICK GEORGE**

flute

TOYIN

SPELLMAN-DIAZ

oboe

MARK DOVER

clarinet

KEVIN NEWTON

French horn

MONICA ELLIS

bassoon

The ensemble's playlist embraces traditional chamber music repertoire, and as a 21st century group, Imani Winds is devoutly committed to expanding the wind quintet repertoire by commissioning music from new voices that reflect historical events and the times in which we currently live.

Present and future season performances include a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north; and, socially conscious music by Andy Akiho designed to be performed both on the concert stage and in front of immigrant detention centers throughout the country.

Imani Winds regularly performs in prominent international concert venues, including Carnegie Hall, Lincoln Center, The Kennedy Center, Walt Disney Hall, and the Kimmel Center. Their touring schedule has taken them throughout the Asian continent, Brazil, Australia, England, New Zealand, and across Europe.

Their national and international presence includes performances at chamber music series in Boston, New York, Washington D.C., San Francisco, Philadelphia, and Houston. Festival performances include Chamber Music Northwest, Santa Fe Chamber Music Festival, Ravinia Festival, Chautauqua, Banff Centre, and Music from Angel Fire.

Imani Winds' travels through the jazz world are highlighted by their association with saxophonist and composer Wayne Shorter, woodwind artist and composer Paquito D'Rivera, and pianist and composer Jason Moran. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" featured chanteuse René Marie in performances

that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles, and St. Louis.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving performances and master classes to thousands of students each year. Academic and institutional residencies include the Chamber Music Society of Lincoln Center, Duke University, University of Chicago, Curtis Institute of Music, University of Michigan, Da Camera of Houston, and numerous others across the country.

The ensemble launched its annual Imani Winds Chamber Music Festival in 2010, bringing together young instrumentalists and composers from across North America and abroad for exploration and performance of the standard repertoire and newly composed chamber music. Festival participants also take part in workshops devoted to entrepreneurial and outreach opportunities, with the goal of creating the complete musician and global citizen.

Imani Winds has six albums on Koch International Classics and E1 Music, including their Grammy Award-nominated recording, *The Classical Underground*. They have also recorded for Naxos and Blue Note and released Stravinsky's Rite of Spring on Warner Classics. Their most recent recording, *Bruits*, has been receiving critical acclaim since its release on the Bright Shiny Things label in February 2021. This album garnered the ensemble their second Grammy Award nomination.

Imani Winds is regularly featured on all media platforms including NPR, American Public Media, the BBC, SiriusXM, *The New York Times*, and the *Wall Street Journal*.

In 2016, Imani Winds received their greatest accolade in their two decades of music making: a permanent presence in the classical music section of the Smithsonian's National Museum of African American History and Culture in Washington D.C.

Imani Winds is represented by Arts Management Group, Inc., 130 West 57th Street, New York, NY 10019

MUSIC IN THE GALLERIES

**SUN, MAY 14
11 AM & 1 PM**
Mariama Alcântara,
violin



Join us for a classical Sunday afternoon featuring Brazilian-born violinist Mariama Alcântara, performing works from her new album, *Brazilian Landscapes*.

Two identical concerts at 11 a.m. & 1 p.m. FCM patrons receive \$2 off adult and senior tickets with code MUSIC. Visit www.clyffordstillmuseum.org for tickets.

NOTES

Imani Winds will introduce the compositions they perform from the stage. Program annotator Laurie Shulman has provided the following introductions to the composers whose music we hear this evening.

JEFF SCOTT

Jeff Scott was the founding French horn player of Imani Winds. Now on the faculties of both Oberlin Conservatory and the Yale School of Music, he has a busy career that embraces music beyond performing. His website states:

I am a French Hornist, Composer, and Educator. As a composer, I create works that I call “Urban Classical Music.” It’s rooted in European traditions and informed by my African American culture. It is also unapologetically influenced by the cultural experiences of my diverse, urban environment upbringing. My mission is to broaden the scope of American music theory and composition, with the intention of introducing performers, teachers, students and audiences to the richness and value of our very own, American music.

A native of Queens, New York, Scott began his music education at the Brooklyn College Preparatory Division, where he was funded by an anonymous scholarship. He subsequently earned degrees at the Manhattan School of Music, studying horn with David Jolley, and at SUNY-Stony Brook, working with William Purvis.

In addition to his 20-plus years with Imani Winds, Scott has played in the Lincoln Center Jazz Orchestra under the direction of Wynton Marsalis, and in Broadway pit orchestras for *The Lion King* and a revival of *Show Boat*. He has recorded many studio soundtracks for films by Tan Dun, Terence Blanchard, and Hans Zimmer. Scott’s original compositions include works for symphony and chamber orchestra, chorus, and chamber ensembles, and a variety of solo pieces for winds, brass, strings, and voice.

REENA ESMAIL

Los Angeles-based Reena Esmail navigates between the worlds of Indian and Western musical traditions. Her formal education reflects both. She was awarded a

Fulbright-Nehru grant to study Hindustani music in India, working there with Srimati Lakshmi Shankar and Gaurav Mazundar.

Esmail holds degrees from the Juilliard School and the Yale School of Music where she completed a Doctorate in Musical Arts in 2018. Her principal teachers read like a Who's Who of new music in the USA: Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Martin Bresnick, Christopher Rouse, and Samuel Adler. The title of Esmail's dissertation at Yale summarizes her interests and compositional goals: *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians*.

Esmail is currently the Swan Family Artist-in-Residence of the Los Angeles Master Chorale. She served as composer-in-residence of the Seattle Symphony during the 2020-21 season. She is also an Artistic Director of Shastra, an organization that, according to Esmail's website, "promotes cross-cultural music connecting music traditions of India and the West."

Paquito D'Rivera is a Cuban clarinetist, saxophonist, and composer. His father was a classical saxophonist and Paquito's first teacher. The boy was a musical prodigy, performing on stage and for radio and TV starting at age six. He studied at Havana's Conservatory and founded his first band in 1961. Bandleader Leonardo Timor introduced D'Rivera to the arrangements of Woody Herman, Duke Ellington, Stan Kenton, and Count Basie, expanding his horizons. By the late 1960s, D'Rivera was touring in Eastern Europe with his Quinteto Cubano de Jazz. He defected from Cuba to Spain in 1980 and relocated permanently to the USA in 1981. D'Rivera has received multiple Grammy awards and was the first Latin musician to receive the NEA's Jazz Master award.

PAQUITO D'RIVERA

D'Rivera has a flexible and original approach to both harmony and rhythm. His works inhabit their own sound world, with modernist touches comingling effortlessly with the jazz and Cuban popular elements he has assimilated. His music reflects myriad passions: jazz and swing, Cuban folk music, Argentinian tango and *milonga*, borderline

atonal dissonance, and good old-fashioned boogie-woogie. The resulting compositions are a feast for the senses.

VALERIE COLEMAN

Valerie Coleman, Imani Winds' founding flutist, is a Louisville native who came late to the field of music. She caught up quickly and has never slowed. Although she did not begin her instrumental studies until age 11, she took to music immediately. By age 14, she had won several performance competitions at the local and state levels. She had also composed three symphonies. Today, Coleman is equally well known as a performer and a composer, particularly for wind instruments. She moves comfortably between the worlds of jazz, classical music, and the vernacular.

One of her best-known works is *Umoja* – now among the most frequently performed new music works. It is a representative example of her cross-pollinated style, drawing on African-American culture, jazz, and classical techniques. The title *Umoja* is both Swahili for 'unity' and the first of seven days in the African diaspora celebration of Kwanzaa. Coleman's original version was for women's choir, intended as a holiday sing-along using jazz-inspired call and response. She soon arranged it for Imani Winds; *Umoja* became a signature piece for the ensemble. She has since adapted *Umoja* for wind sextet, concert band, flute choir, and full orchestra. The full orchestra version, commissioned in 2019, marked the first time that the Philadelphia Orchestra performed a work by a living, female African-American composer.

NPR's Performance Today named Coleman its 2020 Classical Woman of the year. She was also listed as "one of the Top 35 Women Composers" in *The Washington Post*. Coleman holds a double Bachelor's degree in theory/composition and flute performance from Boston University, and a Master's degree in flute performance from Mannes College of Music. Her flute teachers included Julius Baker, Alan Weiss, Judith

Mendenhall, Doriot Dwyer, and Mark Sparks. Coleman remains active as a performer. Last summer, she was the featured soloist in the world premiere of Jennifer Higdon's Flute Concerto, *The Light We Can Hear*, at the 50th Anniversary Gala Concert of the National Flute Association, with the Chicago Philharmonic. Coleman is also a committed educator, with the goal of being a role model and mentor to young Black artists.

When jazz legend Wayne Shorter died in March of this year, the accolades poured in. He was a giant in American music, with an eye-popping resume. Though he started on clarinet, he switched to tenor sax in his late teens and was soon making a name for himself. Beginning with Horace Silver and Maynard Ferguson in the 1950s, then with Art Blakey and the Jazz Messengers from 1959 to 1964, Shorter launched a stellar career as performer and composer. From 1964 to 1968 he was part of Miles Davis's Second Great Quintet. Shorter switched his focus to soprano sax in the late 1960s. He subsequently recorded and toured with other jazz luminaries, including Freddie Hubbard, Lee Morgan, Herbie Hancock, Ron Carter, McCoy Tyner, and Chick Corea. He co-founded the jazz fusion band Weather Report with Joseph Zawinul, performing with them until 1985.

As a composer, Shorter developed a style characterized by dense harmonies, irregular phrase structures, and complex rhythms. Late in his career he began writing for classical ensembles, including symphony orchestra, as well as jazz and fusion bands. Many of his compositions have become jazz standards, including "Footprints," "Speak No Evil," "Night Dreamer," and "Infant Eyes."

A native of São Paulo, Brazil, Júlio Medaglia studied music theory and conducting with the Brazilian composer, teacher, and musicologist Hans-Joachim Koellreutter. Medaglia moved to Germany to pursue his higher education at Freiburg's Musikhochschule. He was able to study privately with composers Pierre

WAYNE SHORTER

JÚLIO MEDAGLIA

Boulez and Karlheinz Stockhausen, and also with the English maestro Sir John Barbirolli. Eventually he became Barbirolli's assistant conductor. In 1966 Medaglia returned to Brazil. Initially he focused on conducting, then expanded his musical activities to include composing and arranging for cinema and theater. He spent another several years in Germany in the early 1970s, writing extensively for German television. Medaglia also became known for his arrangements of Brazilian popular music.

From 1974, Medaglia was based in Brazil, primarily as a conductor; however, he has diversified his career to embrace composing, arranging, and administration as director of orchestras, theater companies, and music festivals. Medaglia founded the Amazonas Filarmônica, the orchestra-in-residence of Teatro Amazonas in Manaus, Brazil's seventh-largest city. He has composed more than 100 film scores and is credited with the development of *Tropicália* (also known as *Tropicalismo*), a Brazilian artistic movement with roots in the late '60s. Medaglia has said:

Tropicalismo placed the erudite side by side with the popular, the highest value at the same level of the worthless, because the Brazilian character is identified by a thousand values. It brought to the present things which were considered as belonging to the past...It demystified concepts of quality, showing that not only João Gilberto but also Vicente Celestino form Brazil. We erudites didn't approach the Brazilian popular music to please people, but to nurture ourselves. After *Tropicália*, music had to be something gigantic, because it could apprehend everything, from the Berlin Philharmonic to any illiterate playing *berimbau* (a microtonal instrument), from Miles Davis to Vicente Celestino (a Brazilian popular singer and actor).



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Beatrice Rana, piano
TUE, FEB 20, 2024

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11:00 am & 1:00 pm

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*Check out page 9 for information
about our 2023-24 season!*

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