

The Clarice presents

IMANI WINDS: BLACK AND BROWN

Sunday, October 2, 2022 • 3PM

JOSEPH & ALMA GILDENHORN RECITAL HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



VAS

VISITING ARTIST SERIES

UNIVERSITY OF
MARYLAND



Photo Courtesy of the Artist

VISITING ARTIST SERIES

Presented by The Clarice

Imani Winds: Black and Brown

An entire program celebrating composers of color

Brandon Patrick George, flute
 Toyin Spellman-Diaz, oboe
 Mark Dover, clarinet
 Kevin Newton, French horn
 Monica Ellis, bassoon

Jeff Scott (b. 1970)
Titilayo (5')

Reena Esmail (b. 1983)
The Light is the Same (9')

Paquito D’Rivera (b. 1948)
Aires Tropicales..... (24')

Alborada
Son
Habanera
Vals Venezolano
Dizzyness
Afro
Contradanza

INTERMISSION

Valerie Coleman (b. 1970)
Rubispheres No. 1 for Wind Trio..... (15')

DROM
Serenade
Revival

Wayne Shorter (b. 1933)
Terra Incognita (14')

Júlio Medaglia (b. 1938)
Belle Epoque en Sud-America (11')

El Porsche Negro
Vals Paulista
Requinta Maluca

Reena Esmail’s *The Light is the Same* was written for *Imani Winds*; commissioned by The Lied Center of Kansas; and premiered March 15, 2017 at the University of Kansas, Lawrence. Wayne Shorter’s *Terra Incognita* was 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; and premiered in La Jolla, CA August 2006. *Imani Winds* is represented by Arts Management Group, Inc.

This engagement of *Imani Winds* is made possible through the ArtsCONNECT program of Mid Atlantic Arts with support from the National Endowment for the Arts. This performance is also supported in part by the Maryland State Arts Council and The Morris & Gwendolyn Cafritz Foundation.

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Photo Courtesy of the Artist

Celebrating over two decades 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.

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. In 2021 Imani Winds joined the faculty at the Curtis Institute of Music, where they serve as the school's first Faculty Wind Quintet. Imani Winds has also served as Resident Artists at Mannes School of Music and as Ensemble-in-Residence at University of Chicago. The group participates in other residencies throughout the U.S., giving performances and master classes to thousands of students each year. Academic and institutional residencies include Chamber Music Society of Lincoln Center, Duke University, University of Michigan, University of Texas at Austin, 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.

In 2021, Imani Winds released their latest album, "Bruits on Bright Shiny Things Records," which received a 2022 Grammy Award nomination for "Best Chamber Music/Small Ensemble Performance." Gramophone states, "the ensemble's hot rapport churns with conviction throughout..."

Imani Winds has six albums on Koch International Classics and E1 Music, including their 2006 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. 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.

PROGRAM NOTES BY DR. RICHARD E. RODDA

TITILAYO

Composed in 2006

Jeff Scott, a native of Queens, New York, started playing horn at age 14 and studied at the Brooklyn College Preparatory Division before earning his undergraduate degree at the Manhattan School of Music and his master's at SUNY/Stony Brook. Scott was drawn to performing chamber music through coaching with members of the New York Wind Quintet, and in 1997 became a founding member of Imani Winds, with whom he performed for 20 years. Scott has played in Broadway orchestras, performed on the soundtrack for Spike Lee's *Clockers*, recorded with noted jazz artists and toured with Barbra Streisand, Luther Vandross, Alvin Ailey Dance Theater and other noted artists and ensembles. His arranging and composing credits include scoring productions of *Becoming Something*, *The Canada Lee Story* and *Josephine Baker: A Life of le Jazz Hot!* as well as many arrangements and original works for woodwind, brass and jazz ensembles. Jeff Scott taught at Montclair State University from 2002 until he was appointed to the faculty of the Oberlin Conservatory of Music in 2020.

"As a composer," Scott wrote, "I create works that I call 'Urban Classical Music,' which is 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. ... *Titilayo* (Yoruban for 'eternal joy') is a collection of sounds and rhythms associated with the African and particularly the Yoruban culture. The melody on which the piece is based was written by Nigerian soprano Titilayo Adedokun. The piece is dedicated to her."

THE LIGHT IS THE SAME

Composed in 2017

Premiered on March 15, 2017 at the University of Kansas by Imani Winds

Reena Esmail was born in Chicago in 1983 into a first-generation Indian family, took lessons on guitar, violin and piano and developed an interest in music as a youngster, attended Los Angeles County High School for the Arts after the family moved to California and earned her undergraduate degree in composition at Juilliard and her master's and doctorate at the Yale School of Music; her dissertation was titled "Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians," which explored the methods and challenges of the collaborative process between Hindustani musicians and Western composers. In 2011, Esmail received a Fulbright-Nehru Grant to study Hindustani music in India, where she immersed herself in both her formal studies and the country's culture for a year. She was the Seattle Symphony's Composer-in-Residence in 2020-21 and is currently the Los Angeles Master Chorale's Artist-in-Residence. Her honors include a United States Artist Fellowship, Grand Prize Winner of the S&R Foundation's Washington Award, Walter Hinrichsen Award from the American Academy of Arts and Letters and Kennedy Center Citizen Artist Fellow. She is a founder and an Artistic Director of Shashtra, a Los Angeles-based non-profit organization that promotes cross-cultural collaboration between the music traditions of India and the West.

Esmail composed *The Light Is the Same* in 2017 for Imani Winds, who premiered it at the University of Kansas on March 15, 2017. Of it, she wrote:

"Religions are many
But God is one
The lamps may be different
But the Light is the same

"Like many people, I spent the last half of 2016 trying to make sense of what was happening in our country and in our world. In my search for texts for my oratorio, *This Love Between Us*, which I was writing concurrently, I came across the wise words above from the 13th century Sufi mystic poet Rumi. He states so beautifully that, even if our methods for searching for meaning and happiness look very different, the things we seek are similar.

"*The Light Is The Same* uses two Hindustani raags [a raag, or raga, is a traditional series of notes associated with a particular mood or time of day or year that serves as a framework for improvisation]: Vachaspati and Yaman. The bhav, the aesthetic, of these raags are so different: Vachaspati is dark, brooding, complex and dense; Yaman is light and innocent. And yet, technically speaking, only one note is different between them. The piece begins in Vachaspati in desolate, spare melodic lines. Slowly, as Yaman peeks through the dense harmonies, the two raags begin to weave together into a seamless composite."

AIRES TROPICALES

Composed in 1994

Premiered on April 17, 1994 in New York City by the Aspen Wind Quintet

Composer, clarinetist and saxophonist Paquito D'Rivera, born in Havana in 1948, was introduced to music by his father, Tito, a well-known classical saxophonist and conductor in Cuba and began performing in public at the age of six. The following year he became the youngest artist ever to endorse a musical instrument when he was signed by the Selmer Company. Much of D'Rivera's early musical education came from listening to recordings and jazz programs on "The Voice of America." Soon after beginning formal study at the conservatory in Havana (at the age of 12), he was playing in local jazz and theater orchestras; he appeared to great acclaim when he was 17 as soloist on clarinet and saxophone in a nationally televised concert with the Cuban National Symphony Orchestra. After serving in the military as a member of an army band, d'Rivera joined the Orquesta Cubana de Música Moderna, some of whose members founded the group Irakere (a Yoruba word meaning vegetation and growth) in 1972 to explore an adventurous mixture of jazz, popular and traditional Afro-Cuban music. Irakere created a sensation at the 1978 Newport and Montreux jazz festivals and won a Grammy Award for a recording made there. While on tour with the band in Spain in 1980, D'Rivera defected and subsequently moved to New York, establishing himself as one of his generation's leading jazz and Latin artists through performances, recordings and worldwide tours. He has since accumulated a breathtaking array of honors, including designation as a Jazz Master by the National Endowment for the Arts, National Medal for the Arts from the White House, Achievement in Music Award from the National Hispanic Academy of Media Arts and Sciences and Living Jazz Legend Award from The Kennedy Center. He has won 14 Grammy Awards and in 2003 became the first artist to receive Grammys in both Classical and Latin Jazz categories (for Stravinsky's *L'Histoire du Soldat* and *Brazilian Dreams*). Since appearing as soloist with the National Symphony Orchestra in the premiere of Roger Kellaway's *David Street Blues* in 1988, Paquito D'Rivera has also built a reputation as a classical performer and composer whose works blend the influences of Cuban, African, American, jazz, popular and classical idioms. D'Rivera's *Aires Tropicales*, written in 1994 for the Aspen Wind Quintet, is based on the musical styles of various Latin American countries.

RUBISPHERES NO. 1 FOR WIND TRIO**Composed in 2012**

Valerie Coleman, Performance Today's "2020 Classical Woman of the Year," was born in Louisville, Ky. in 1970 and began her music studies at age 11; within three years she had written three symphonies and won several local and state flute competitions. Coleman received bachelor's degrees in both composition and flute performance from Boston University, where she was two-time winner of the Young Artist Competition and recipient of the University's Woodwind Award; she earned a master's degree in flute performance from the Mannes College of Music in New York. Coleman made her Carnegie Hall recital debut as winner of Meet the Composer's 2003 Van Lier Memorial Fund Award; among her additional distinctions are the Aspen Music Festival Wombwell Kentucky Award, inaugural Michelle E. Sahn Memorial Award from the Tanglewood Music Festival, first recipient in the Brooklyn Philharmonic's Mentorship Program, ASCAP Concert Music Award, Chamber Music America's Classical Commissioning Program, Herb Alpert Ragdale Residency Award and nominations from the American Academy of Arts and Letters and United States Artists.

Valerie Coleman was the founder of the Grammy-nominated Imani Winds and the ensemble's flutist and resident composer until 2018. She has also performed across North America and Europe as soloist and chamber musician. Her rapidly expanding creative catalog includes works for orchestra, concert band, chamber ensembles, ballet (Portraits of Josephine Baker) and arrangements for woodwind quintet; in September 2021, she was commissioned by The Metropolitan Opera along with two other Black composers—Jessie Montgomery and Joel Thompson—to develop new works in collaboration with The Lincoln Center Theater. She has taught at Juilliard and the University of Miami, and in 2021 was appointed Clara Mannes Fellow for Music Leadership at the Mannes School of Music in New York.

The inspiration for Coleman's *Rubisphere* was the downtown club and lounge scene on Manhattan's Lower East Side. The piece has echoes of jazz, rock and funk filtered through the medium of classical wind trio that calls for virtuoso feats of ensemble cohesion and rhythmic precision and flexibility.

TERRA INCOGNITA**Composed in 2006**

Premiered on August 18, 2006 in La Jolla, California by Imani Winds

Wayne Shorter, one of America's leading jazz saxophonists and composers since the 1960s, was born in Newark, N.J. in 1933 and studied at New York University. He performed with Horace Silver after graduating in 1956, joined Maynard Ferguson's group two years later, and in 1959 became associated with Art Blakey's Jazz Messengers. In 1964, Shorter joined bassist Ron Carter, pianist Herbie Hancock and drummer Tony Williams in trumpeter Miles Davis' quintet, for which he composed extensively during the next six years. In 1970, Shorter formed the jazz-rock fusion band Weather Report with keyboardist Joe Zawinul and he balanced his work leading that group for the next 15 years with tours and recordings with Carter, Hancock, Williams and trumpeter Freddie Hubbard. Shorter has continued to compose, perform, record and tour widely, appearing in director Bertrand Tavernier's 1986 film "Round Midnight," winning six Grammy Awards and receiving the 2006 Small Ensemble Group of the Year Award from the Jazz Journalists Association. In 1997, the National Endowment for the Arts presented Shorter with the prestigious Jazz Master Award.

Shorter wrote *Terra Incognita*, his first composition in which he would not also perform, in 2006 for Imani Winds. He has since performed extensively with Imani, appearing at jazz festivals in France, Germany, Norway, Denmark, Ireland and the Netherlands, as well as at New York's Carnegie Hall, Walt Disney Concert Hall in Los Angeles and Is Sanat Art and Culture Centre in Istanbul, Turkey. Shorter wrote, "*Terra Incognita* is a musical dialogue on the nature of the unknown and the unexpected. It seems as if every aspect of living has been subject to 'not knowing' where life takes us, or what it will bring. The courage needed to live with dignity in a world beset with the unimaginable is the catalyst for the creation of this work. In the face of an unpredictable future, the story of the 'human condition' promises to transcend even the unknown."

BELLE EPOQUE IN SUD-AMERICA**Composed 1994-1997**

Brazilian conductor, composer and arranger Júlio Medaglia was born in São Paulo in 1938 and taught himself music as a youngster so effectively that he won a scholarship to study at the Bahia Conservatory. Medaglia continued his training in 1961 in Freiburg on a German government grant and also studied privately during the next five years with Pierre Boulez, Karlheinz Stockhausen and Sir John Barbirolli. Medaglia returned to Brazil in 1966 and established himself as one of the country's leading conductors, arrangers and composers for film, theater, television and recordings. In 1970 he visited the United States at the invitation of Gunther Schuller and then returned to Germany to work and study; he made arrangements of Brazilian popular music and composed more than a hundred scores for German television movies during the next four years. Since settling permanently in Brazil in 1974, Medaglia has composed the soundtracks for hundreds of Brazilian movies, plays and television programs and directed such leading musical institutions as the Teatro Municipal in Rio de Janeiro, the Orquestra Sinfônica do Teatro Municipal in Brasília and the Festival de Inverno de Campos do Jordão in São Paulo. He has also served as artistic adviser for Rede Globo, the largest television network in Latin America, and founded and directed the Amazonas Filarmônica, the resident orchestra of the Teatro Amazonas in Manaus.

In 1991, Medaglia met the members of the Berlin Philharmonic Wind Quintet during the ensemble's first tour to Brazil and introduced them to the country's popular music. They asked him to write a new Brazilian-flavored piece for wind quintet, and two days later he presented them with the *Chôro em Berlin*, based on the characteristic styles associated with the local bands known as *chôros*. Over the next two years, Medaglia wrote three more movements for the Berlin Quintet to complete the *Suite Popular Brasileira*, and between 1994 and 1997 he composed a sequel for it, the suite *Belle Epoque in Sud-America*. The suite's three movements comprise a Tango (subtitled *El Porsche Negro*), *Vals Paulista* ("São Paulo Waltz") and Chorinho Walter's *Requinta Maluca* ("Walter's Crazy Little Clarinet"), dedicated to Walter Seyfarth, the clarinetist of the Berlin Philharmonic Wind Quintet.



Photo Courtesy of the Artist

Engagement on Campus and the Community

During their time on campus, members of Imani Winds will have participated in:

- Masterclasses with UMD School of Music students
- A Composition Colloquium with UMD School of Music students
- A matinee performance for K-12 students from Prince George's County
- A special performance of Nancy Galbraith's Concerto for Woodwind Quintet and Wind Ensemble with the UMD Wind Orchestra
- A visit to the DC Youth Orchestra Program



Don't Miss!

SUN, OCT 9 • 3PM

IMANI WINDS & UMD WIND ORCHESTRA

Michael Votta, Jr., music director

Imani Winds appears with the UMD Wind Orchestra in Nancy Galbraith's Concerto for Woodwind Quintet and Wind Ensemble. The program also includes Bohuslav Martinu's Memorial for Lidice and Paul Hindemith's Symphonic Metamorphosis.

TICKETS AT GO.UMD.EDU/IMANIUMWO

VISITING ARTIST SERIES

Featuring regional, national and international artists, the Visiting Artist Series brings stunning works to stages at The Clarice Smith Performing Arts Center that advance the learning and research of University of Maryland students and faculty and further develop our community's rich arts ecosystem. Beyond their brilliant work on stage, these creative innovators are committed to extensive engagement that creates exciting connections in our campus and our neighborhoods. Guided by a collaborative, multi-curatorial model, the Visiting Artist Series amplifies **people, partnership, process and performance**. Through this unique approach that prioritizes a diversity of voices, The Clarice creates meaningful partnerships with each artist every season.

Fall 2022 Performances

BRANDON WOODY'S UPENDO

THU, SEP 29 • 7PM & 9PM

The east Baltimore trumpeter brings his band UPENDO to The Clarice, where they'll shine through vivacious improvisation, creating a sound like no other!

IMANI WINDS: BLACK AND BROWN

SUN, OCT 2 • 3PM

The twice Grammy Award-nominated wind quintet celebrates composers of color such as Wayne Shorter, Paquito Rivera and Valerie Coleman in this innovative program.

ALINA COLLINS MALDONADO: WHAT TO EXPECT WHEN YOU'RE LA VIRGEN—Staged Reading

SUN, OCT 9 • 2PM & 7PM

A very pregnant Virgen de Guadalupe wakes up on December 12 to work her first feast day as La Virgen and discovers she may not be cut out for the job!

TANK AND THE BANGAS

FRI, OCT 21 • 8PM

This five-piece band is one of the most thrilling, unpredictable and sonically diverse bands on the planet; a unit where jazz meets hip-hop, soul meets rock, and funk is their beating heart!

DAWN UPSHAW & BRENTANO QUARTET: MELINDA WAGNER'S DIDO REIMAGINED

SUN, OCT 30 • 3PM

The dynamos of Brentano Quartet come together with Grammy Award-winning soprano Dawn Upshaw for composer Melinda Wagner's monodrama based on Purcell's Dido and Aeneas.

OSVALDO GOLIJOV'S FALLING OUT OF TIME

SAT, NOV 5 • 8PM

What happens when the natural order of things is upended? This instrumental tone poem narrates a journey of grief and solace, "out of time" as parents grieve the death of a child.

ORLANDO CONSORT: VOICES APPEARED

FRI, NOV 18 • 8PM

One of Britain's most celebrated early music vocal ensembles accompanies Carl Theodor Dreyer's 1928 silent film "La Passion de Jeanne d'Arc" with music composed or performed during the lifetime of Jeanne d'Arc.

SHAMEL PITTS' TRIBE: BLACK HOLE: TRILOGY AND TRIATHLON

FRI, DEC 2 • 8PM

The third in Smamel Pitt's Black Series trilogy, Black Hole explores an odyssey in which three Black artists unite in a trinity of vigor, afrofuturism and embrace.

TOSHI REAGON & ALARM WILL SOUND: LOVE ALWAYS & CRADLE

SUN, DEC 11 • 3PM

Rooted in African American tradition, Love Always uses elders' letters to children as text in a musical story. Cradle explores the trauma of growing up queer, classically trained and Mormon.

**ALL TICKETS ARE PAY WHAT YOU WISH WITH A \$5 MINIMUM.
AS ALWAYS, UMD STUDENT TICKETS ARE FREE!**



SCAN TO VIEW THE FULL 2022-23 SEASON AT
THE CLARICE SMITH PERFORMING ARTS CENTER